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THE

CALENDAR

OF THE

University of Toronto



FACULTY OF MUSIC

1918-1919

University of Toronto.

FACULTY OF MUSIC.

1918-1919.

President..... SIR ROBERT ALEXANDER FALCONER, K.C.M.G., LL.D.

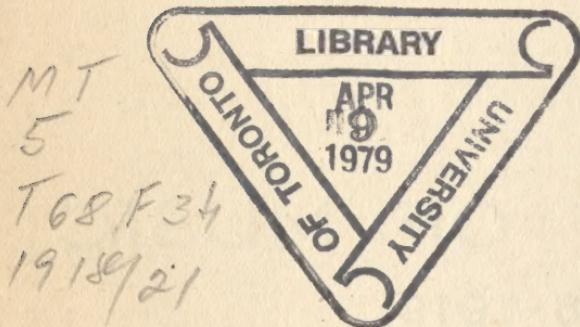
AUGUSTUS STEPHEN VOGT, MUS. DOC.,
Dean.

HERBERT AUSTIN FRICKER, MUS. BAC.,
Lecturer on Choral and Orchestral Music.

ALBERT HAM, MUS. DOC.,
Lecturer on Church Music.

FERDINAND ALBERT MOURÉ, ESQ.,
University Organist and Lecturer on History of Music.

HEALEY WILLAN, ESQ.,
Lecturer on Theory of Music.



All communications regarding the various courses in Music should be addressed to

THE SECRETARY,

FACULTY OF MUSIC,

UNIVERSITY OF TORONTO.

The prescription of work outlined in the Curricula in Music for 1916-17 will be accepted for 1918-19 with the following changes:

Elementary Piano.

SCALES.—Major scales in C, G, D, F and B flat, and their relative minor scales, harmonic and melodic forms, hands separately, in quarter notes, compass four octaves, metronome,



Junior Piano.

DELETE:

Jackson, Ralph C.

Second Valse Caprice.

Ravel, M.

Pavanne on the death of a child.

ADD:

Thome, F.

La Sirene.

Intermediate Piano.

DELETE:

Beethoven, L. Van

Sonata, op. 7 (complete).

Chopin, Fr.

Fantasia Impromptu, C sharp minor, op. 66.

Juon, Paul

Humoreske, op. 12, No. 5.

Ravel, Maurice

Habanera (No. 3 de la Rhapsodie Espagnole pour orchestre), and

Menuet (Extrait de la Sonatina pour piano.)

Schuetz, E.

Valse Lente, op. 17, No. 2.

ADD:

Ravel, Maurice

Sonatina (any two movements).

Pavanne.

Bachelor of Music.

UNDERGRADUATE COURSE.

PAGE 87:

For First Year, Number 3, substitute:

3. The History of Music from 1600 onwards.

For Second Year, Number 6, substitute:

6. History of Music. In the second year special periods and the rise and influence of certain schools will be taken up.

For Final Year, Number 6, substitute:

6. A general survey of the History of Music from the earliest times to the present. (Text-book recommended, Bonavia Hunt's History of Music).

For "1917: Elgar's Violin Concerto etc." substitute:

Any one of "Beethoven's Third, Fourth, Fifth or Seventh Symphonies."

PAGE 88:

FEES.

ADD:

Registration and Lecture Fees (annual) \$5 each, \$10.00

Lecture Fee for Occasional Students, for each subject. \$2.00

Lecture Fee for Occasional Students, for all subjects. . . \$5.00

CURRICULUM FOR LOCAL EXAMINATIONS IN MUSIC.

The University of Toronto Local Examinations in Music are held annually at specially announced dates within the months of June and December. The examinations in theory will be held in the first week in June and December, 1917.

The December Local Examinations in the practical branches will be held in Toronto, and at the discretion of the Senate may be held at other places. Applications for the December examinations must be forwarded to the Registrar of the University not later than the first of November.

The Local Examinations include the Elementary Grade and Teacher's Course in piano, the Primary, Junior and Intermediate grades in the practical branches (piano, organ, voice, violin and violoncello), and the Junior, Intermediate and Senior grades in the Theory of Music.

As necessity arises examinations will be announced in other practical branches.

Various local centres, each under the charge of a local representative, have been established in the different parts of the Dominion. Five candidates in one department are necessary to constitute a local centre.

Applications for local examinations must be forwarded to the Registrar of the University not later than May 9th, 1917. The fees for examination and certificate must, in all cases, accompany the candidate's application for examination. The fee for certificate will be returned to unsuccessful candidates.

The names and addresses of candidates should be written on the proper form of application which may be obtained through the local representatives, or upon application to the Registrar of the University.

A list of the successful candidates will be published in the Toronto papers as soon as possible after the examiners have completed their duties.

Candidates in practical subjects are informed that when any particular edition is named, for the purpose of identifying compositions, the use of such edition is not compulsory. The examiners will accept any edition, but candidates are particularly cautioned against presenting wrong pieces, as errors in this respect will invariably result to the disadvantage of the candidate.

The total number of marks necessary to pass in any subject is 60; second class honours, 70; for first class honours, 80; maximum, 100.

In the Intermediate and Senior grades in the Theory of Music, the candidate must obtain 60 per cent. of the marks assigned to Harmony in order to pass.

Candidates in the practical subjects may, if desired, pass at once to any higher examination in the series without first passing the lower grades.

There is no appeal whatever from the decision of the Examiner or Examiners.

Local Centres.	ONTARIO.	Representatives.
Alexandria.....		Donald MacKay, B.A.
Almonte.....		J. W. Treleaven, B.A.
Amherstburg.....		Rev. Thomas Nattress, B.A.
Arnprior.....		A. E. Morrow, B.A.
Aylmer.....		W. W. Rutherford, B.A.
Barrie.....		
Belleville.....		Col. W. N. Ponton, M.A.
Berlin.....		
Bobcaygeon.....		
Bowmanville.....		
Brampton.....		W. J. Fenton, B.A.
Brantford.....		
Brockville.....		A. J. Husband, B.A.
Burk's Falls.....		A. W. Partridge, M.B.
Caledonia.....		
Cayuga.....		J. E. Skeele, B.A.
Chatham.....		
Clinton.....		
Cobourg.....		J. W. Odell, B.A.
Collingwood.....		W. Williams, B.A.
Cornwall.....		
Deseronto.....		W. K. T. Smellie, B.A.
Dundas.....		John Reid, M.A., LL.B.
Fergus.....		
Fort William.....		T. S. T. Smellie, M.A., M.D.
Galt.....		T. Carscadden, M.A.
Gananoque.....		H. W. Irwin, B.A.
Georgetown.....		R. Coutts, B.A.
Goderich.....		H. I. Strang, B.A.
Gravenhurst.....		
Grimsby.....		W. Montgomery, B.A.
Guelph.....		W. Tytler, B.A.
Hamilton.....		W. H. Ballard, B.A.
Hespeler.....		A. Ochs, M.B.
Ingersoll.....		J. L. Paterson, B.A., LL.B.
Kemptville.....		W. Dillane, B.A.
Kenora.....		
Kincardine.....		S. W. Perry, B.A.
Kingston.....		
Lakefield.....		W. A. Baker, M.D.

Local Centres.	ONTARIO.	Representatives.
Lindsay.....		W. A. Phillips, B.A.
Listowel.....		S. J. Radcliffe, B.A.
London.....		
Madoc.....		L. J. Cornwell, B.A.
Meaford.....		F. C. Macdonald, B.A., M.B.
Midland.....		Adam Johnston, B.A. LL.B.
Morrisburg.....		
Mount Forest.....		
Napanee.....		Rev. A. L. Howard, Ph.D.
Niagara Falls.....		
North Bay.....		
Orangeville.....		A. Steele, B.A.
Orillia.....		J. E. Dickson, B.A.
Ottawa.....		J. Macmillan, B.A.
Owen Sound.....		T. Murray, B.A.
Palmerston.....		
Paris.....		W. N. Bell, B.A.
Parry Sound.....		J. R. Stone, B.A., M.B.
Pembroke.....		P. White, B.A., LL.B.
Perth.....		W. Hardy, B.A.
Peterborough.....		E. B. Edwards, M.A., LL.B.
Petrolea.....		J. J. Bell, B.A.
Picton.....		M. Currie, B.A., M.B.
Port Arthur.....		F. H. Keefer, M.A., LL.B.
Port Elgin.....		F. H. Wells, M.B.
Port Hope.....		
Prescott.....		R. C. Rose, B.A.
Ridgetown.....		J. G. Little, B.A.
Sarnia.....		
Sault Ste. Marie.....		L. A. Green, B.A.
Seaforth.....		
Smith's Falls.....		S. J. Stubbs, B.A.
Stratford.....		C. A. Mayberry, B.A., LL.B.
Strathroy.....		C. S. Kerr, B.A.
Sudbury.....		J. H. Clary, B.A.
St. Catharines.....		W. J. Robertson, B.A.
St. Thomas.....		W. H. Murch, Esq.
Thorold.....		
Tillsonburg.....		V. A. Sinclair, B.A., LL.B.
Uxbridge.....		H. G. Park, B.A., D.Paed.
Vankleek Hill.....		Rev. L. Conley.
Walkerton.....		A. E. McNab, B.A.
Waterloo.....		Rev. J. R. Gilchrist, B.A.
Welland.....		J. McNiece, B.A.

Local Centres.

Whitby.....
Windsor.....
Woodstock.....

ONTARIO.**Representatives**

Rev. J. C. Tolmie, B.A.

BRITISH COLUMBIA.

New Westminster.....
Victoria.....
Vancouver.....

A. E. White, Esq.
Rev. J. McCoy, B.A.

MANITOBA.

Brandon.....
Winnipeg.....

Miss G. E. Fraser.
N. B. MacLean, M.A.

ALBERTA.

Calgary.....
Edmonton.....

Rev. D. G. McQueen, B.A.

SASKATCHEWAN.

Regina.....

D. P. McColl, B.A.

THEORY OF MUSIC.

The Theory Examinations are conducted in three grades:—Junior, Intermediate and Senior. The Board of Studies have decided not to name any text-books on Harmony and Counterpoint. Intelligible answers will be accepted by the Examiners, regardless of any particular system or theory,

Three hours will be allowed for each paper.

For particulars as to fees, see page 62.

The Junior division paper will embrace questions on notes and rests; key-signatures and time-signatures; intervals and their inversions; treble and bass clefs; major, minor and chromatic scales; meanings of terms and signs in ordinary use; transposition from one key to another, and from treble to bass, or vice versa. No part-writing will be required, but questions will be asked on the construction of the common chord, and the chord of the dominant seventh; and on the inversion of these chords.

The Intermediate division paper will include questions, embracing the subject-matter of the requirements for the Junior division; on transposition into various keys and clefs (including the C clef); intervals and their inversions; triads and their inversions; the dominant and diminished sevenths, and their inversions and resolutions; preparation and resolution of suspensions (including retardations); transcription from short score to open vocal score; the harmonization of a figured bass; cadences; sequences; simple modulation; well-known facts on musical history within the period of 1750-1850.

The Senior division paper will embrace questions on triads (consonant and dissonant); discords of the seventh and ninth (chromatic and diatonic); suspensions; passing discord; the augmented sixth; inversions of all the before-mentioned chords; adding three parts above a figured bass; harmonizing a given melody, or an unfigured bass, in three or four parts; adding one part in the first species of counterpoint to a given canto fermo; adding one part in the second, third, fourth, or fifth species of counterpoint to a given canto fermo; elementary form, including the musical sentence and forms employed in the Sonata; modulation; musical history from 1600 to 1850.

In the Intermediate and Senior grades in the Theory of Music, the candidate must obtain 60 per cent. of the marks assigned to Harmony in order to pass.

The certificate for the Senior division in Theory will not be issued unless the candidate has passed the examination of the Junior division.

The examination in Theory of the first year Bachelor of Music of the University of Toronto will be accepted for any of the Theory of the Local Examinations.

PIANOFORTE.

Elementary Grade.

Candidates will be required to prepare six numbers in all, chosen from the following list of compositions:—

Elementary Piano.

ALDEN, J. C.
The Sandman.

ALETTER, W.
Hunting March.

BARTH, OTTO
In My Garden, op. 15: No. 1, Morning Glory; No. 2, A Romp on the Grass; No. 4, The First Butterfly; No. 5, All Abloom; No. 6, Red Roses; No. 7, Under the Trees; No. 8, March of the Shadows; No. 10, In the Moonlight.

BAUMFELDER, F.
Peasant Dance.

BELLAIRS, R. H.
Six Melodious Pieces: No. 1, The Watersprite; No. 2, The Hunter's Horn; No. 3, The Fairy Ring; No. 4, Day Dreams; No. 5, Moonlight; No. 6, The Windmill.

BERWALD, W.
Valse Coquette.
Hunting Song.

BOHM, C.
Invitation, op. 362, No. 2.

BROWN, ARTHUR L.
Musical Scenes from Pixie Land, op. 16: No. 1, The Pixies' Drill; No. 6, The Pixies' Waltzing; No. 10, The Pixies Asleep.
The Pixies' Carnival, op. 32: No. 1, The Pixies' Waltz Song; No. 2, The Pixies' Prize Song; No. 9, The Pixies' Gavotte; No. 10, The Pixies' Good-Night Song.

BROWN, F. K. SARGENT.
Catch me if you can, op. 12, No. 3.
Over Hill, over Dale, op. 12, No. 5.
A Dance in Fairy Glen, op. 12, No. 6.
A quiet Talk, op. 12, No. 4.
Weaving Garlands, op. 12, No. 7.
Good Night, Fairies all, op. 12, No. 8.

CADMAN, C. W.
Dance of the Sunbeams, op. 34, No. 8.
A Day Dream, op. 35, No. 5.
A Country Vacation, op. 37: No. 1, Churning Song; No. 3, The Thresher; No. 4, Noontide Rest; No. 5, Playing in the Hay.

CHADWICK, G. W.
Ten Little Tunes: No. 5, The Little School Bell.

CLEMENTI, M.
Sonatina, op. 36, No. 1 (any two movements).
Sonatina, op. 36, No. 3 (last movement).

CONRAD, WM.
Holiday Series: No. 1, May Day Frolics; No. 2, Hallowe'en Revels; No. 3, New Year's Greetings; No. 4, Chimes on Christmas Morn; No. 5, St. Patrick's Day Pranks.

CRAMM, H. L.
Rut-a-tut-tuts, op. 7, No. 6.
Pittypat and Tippytoe, op. 7, No. 7.
Left Foot, Right Foot, op. 12, No. 1.
The Gossips, op. 16, No. 1.
The Rowing Song, op. 16, No. 2.
A Morning Gallop, op. 16, No. 3.

CUI, C.
A la Schumann, op. 20, No. 4.

DEVAUX, J.
The Queen of the Ball, op. 21, No. 6.
Dream Pictures, op. 23: No. 1, Antoinette.

DORN, C.
In the Park.

DUCELLE, PAUL
Musical Memories, op. 16: No. 1, Dancing Stars; No. 2, Lilliputian Parade; No. 3, Little Gazelle; No. 4, Dance of the Dewdrops; No. 5, Souvenir Valse; No. 7, Nita; No. 8, The Sleighride; No. 9, Maybells; No. 10, Hand in Hand; No. 12, Queen of Drowsy-Land.
Alpine Song, op. 27, No. 3.
March of the Guards, op. 20, No. 7.

DUTTON, THEODORA.
Five Little Stories in Tone, op. 8: No. 1, Rowing Song; No. 2, May Day March; No. 3, The Swaying Bough; No. 4, Little Soldiers.

EIKHARDT, RUDOLF
 Melodious Sketches, op. 15: No. 4,
 The Merry Lark; No. 7, The
 Greeting; No. 9, Golden Locks;
 No. 10, Youth's Happy Day;
 No. 12, The Forest King.

EILENBERG, R.
 Characteristic Dances, op. 26: No. 1,
 Dance of the Clowns; No. 3,
 Dance of the Flower Girls; No. 4,
 Dance of the Hunters.

Ten Tone Pictures, op. 19: No. 1,
 Hide and Seek; No. 2, Merry-Go-
 Round; No. 3, Merry Kate;
 No. 6, Hazel's Dance.

Six Silhouettes, op. 23: No. 1, Pleasant
 Memories.

Ten Recreations, op. 25: No. 4,
 Serenade.

Humoreske, op. 27, No. 5

ENGELMANN, H.
 Nocturne, op. 562, No. 3.

FARRAR, F. E.
 A June Morning.
 The Trumpet Calls.
 In the Sunlight.

GAEL, H. VAN.
 The Whirlwind.

GRANT-SCHAEFER, G. A.
 On the Water.

GURLITT, CORNELIUS.
 Petite Valse in A flat, op. 62, No. 11

HELLER, STEPHEN.
 L'Avalanche, op. 42, No. 2.

KERN, C. W.
 Flowers of the Valley, op. 41: No. 3,
 Bluebells; No. 4, Feather Roses;
 No. 5, Lady's Slipper; No. 6,
 Jack-in-the-Pulpit.

KNAEBEL, A. M.
 Two Little Fairies, op. 20, No. 3.

KROGMANN, C. W.
 Five Note Fancies, op. 78: No. 4,
 Bandit March; No. 5, Cradle
 Song; No. 6, The Water Wheel;
 No. 7, The Little Regiment;
 No. 8, Gipsy Dance; No. 9,
 Rondolette; No. 10, Forest
 Breezes.

Ten Musical Bon Bons, op. 10: No. 2,
 Barcarolle; No. 8, In Slumber-
 land; No. 9, Christmas Dance;
 No. 11, Grazulla Menuet.

A Wreath of Melody, op. 35: No. 11,
 The Skating Carnival.

Revels in Tone Land, op. 45: No. 5,
 Fairy Whispers; No. 8, Angels
 Lullaby; No. 11, Rustic Festival.

KUESSNER, A.
 When Daisies Sleep, op. 11.

KUHLAH,
 Sonatina, op. 20, No. 1.
 Sonatina, op. 55, No. 1.

LAER, C. E. VAN
 The Chase.

LEE, C. R.
 Tarantella in G.

LENACKE, MAX
 Happy Maytime, op. 19, No. 2.
 Springtime Dance, op. 19, No. 4.

MARTIN, GEORGE DUDLEY
 At the Fountain.

MCINTYRE, E. V.
 The Cello Player, op. 12, No. 5.

NICKERSON, F. A.
 Arbutus Waltz.

OEHMLER, LEO
 Clown Parade, op. 175, No. 1.
 Hare and the Tortoise Race, op. 178.
 Sleep, Darling, Sleep.

OESTEN, T.
 Doll's Dream, op. 202, No. 4.

ORTH, L. E.
 In the Hammock, op. 2, No. 1.
 The Merry-Go-Round, op. 6, Book I;
 Nos. 1, 2, 3, 4, 5, 7, 9; any two.

OTTO, E.
 Whirling.

PENNINGTON, L. B.
 Village Dance, op. 10, No. 1.
 Gipsy Dance, op. 10, No. 3.

POLDINI, E.
 Zwölf Kleine Fantasiestücke, op. 11;
 No. 1, Hanswurst; No. 4, Schmet-
 terling.
 Divertissements: No. 1, Valse des
 Souriceaux.

QUIGLEY, L. G.
 Swaying Ferns, op. 121, No. 5.

REGER, CARL
 Barcarolle, op. 15, No. 2.
 Marsch in C, op. 15, No. 10.
 Marsch in F, op. 19, No. 10.
 10 Little Leaves, op. 19: No. 2,
 Pastoral; No. 3, Minuet.

REINECKE, CARL
 Mazurka in A minor.

ROGERS, JAMES H.
 Toy-shop Sketches (any two).

ROHDE, E.
 Stray Leaves, Book I: No. 6, First
 Violets

SABATHIL, F.
 A Merry Dance, op. 234, No. 4.

SARTORIO, A.
 Six Recreations, op. 34: No. 2, Happp
 Outing.
 Six Recreations, op. 269: No. 2, The
 Happy Hunter; No. 5, Little
 Flyaway.
 Six Melodious Recreations, op. 274;
 No. 2, Country Dance; No. 3,
 In the Twilight; No. 4, Happy
 Youth.
 A Little Story, op. 452, No. 9.
 Twelve Flower Pieces, op. 721; No. 9,
 Snowdrop.

SCHOTTE, LUDWIG
 The Postillion.

SCHMITT, SUSAN
 Very Happy.
 Alla Turca

SCHUMANN,
"Album for the Young", Nos. 1 to 5.

SJOEGREN, E.
Elegie, op. 41, No. 1.

SPINDLER, FRITZ
The Chase, op. 123, No. 7.
Cossacks' Dance, op. 249, No. 7.

SPAULDING, GEORGE
Seven Easy Pieces; No. 1, Base Ball;
No. 3, My Fair Lady; No. 6,
Young Braves; No. 7, Young
Shepherdess.

STOUGHTON, R. S
Hide and Seek.
On the Lake.

TELLIER, A.
An Autumn Dream.
An Autumn Legend.
Ten Little Pieces, op. 14: No. 1, An
Evening Story; No. 3, The En-
chantress; No. 7, Return of the
Reapers; No. 8, From Flower to
Flower; No. 9, Francesca.

THOMPSON, R. G.
Once upon a Time, op. 2, No. 3.

TSCHAIKOWSKY, P. I.
Maman, op. 39, No. 4.
Italian Song, op. 39, No. 15.

WARREN, A. E.
Gratefulness, op. 72, No. 7.
Lullaby, op. 72, No. 8.

WERNER, MAX
Six Musical Gleanings, op. 10 No. 4;
Sunshine and Shadow.
Six Melodious Pieces, op. 18: No. 2;
In the Quiet Hour; No. 4, Sweet
Thoughts; No. 5, Dance of the
Nymphs; No. 6, Dancing Sun-
beams.

WILLIAMS, F. A.
In the Swing, op. 69, No. 2.

WILKS, ROBERT W.
Six Characteristic Sketches, op. 2;
No. 1, Sweet Remembrance;
No. 2, Lads and Lassies.

WOLFF, B.
Thirteen Easy Recreations, op. 187;
No. 3, Hunter in the Wood;
No. 6, Country Dance.
Twelve Melodious Recreations, op.
190: No. 2, Playfulness; No. 6,
Song Without Words; No. 10,
Tenderness.

WOLFF, C. A. H.
Lustige Leute, op. 92: No. 2, Glück
auf; No. 12, Weihnachtsträume;
No. 19, Freut euch des Lebens.

ZACH, MAX
Minuet in G

If preferred, one or more Primary numbers may be selected, one Primary number being accepted in lieu of one Elementary number.

Elementary Piano.

Technical Tests, etc., in Elementary Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical exercises:—

SCALES.—Major scales in C, G, D, F and B flat, and their relative minor scales, harmonic and melodic forms, hands separately, in quarter and eighth notes, compass four octaves, metronome,



CHORDS.—Major and minor chords, triad form, and dominant seventh chords, four note form, all with inversions, solid and broken, hands separately, in all keys indicated under the heading of scales. The solid chords to be played in whole notes, and the broken chords in quarter notes, compass two octaves, metronome,



OCTAVES.—Staccato octaves in all keys indicated under the heading of scales, in quarter notes, hands separately, compass two octaves, metronome,

 =56

Candidates whose hands are too small to stretch the octave, may substitute double sixths, using the first and fifth fingers.

EAR TEST.—Candidates will be required to sing without accompaniment a major scale, or, if unable to sing, will be expected to recognize errors, if any, in the scale as played by the examiner (the candidate not to see the keyboard).

The metronome will be used in connection with the technical tests at the Elementary Piano Examination.

Elementary Piano Certificate.

Successful candidates in the Elementary Piano Examination will receive the Elementary Piano Certificate of the University.

For particulars as to fees, see page 62.

Marks are awarded under the following heads, in the Elementary Piano Examination:—

	MAXIMUM
Scales,	8
Chords and octaves,	8
Accuracy of fingering and notation,	17
Phrasing and interpretation,	20
Quality of touch,	16
Choice and steadiness of tempo,	12
Use of pedals,	8
Ear test,	5
Memory playing,	6

PIANOFORTE.

Primary Grade.

Candidates will be required to prepare eight numbers, in all, chosen from the following list of compositions, one of which must be by Bach, and one by Beethoven—the candidate to be allowed freedom of choice in the remaining six pieces:—

Primary Piano.

ALETTER, W.
Melodia in F.
Sweet Message.

ALKAN, CHARLES VALENTIN
Prelude in B major, op. 31, No. 3.

AMBROISE, PAUL.
Chant du Soir.

ARNE.
Sonata in A. (Schott, publisher.)

BACH, J. S.
Twelve little Preludes (Peters' edition, vol. 200; Ed. Wood, No. 238; or Schirmer's Library, No. 15), Nos. 1, 2 and 3; 4 and 5; 6, 7 and 8; 9 and 10.
Six Little Preludes (Peters' edition, vol. 200; Ed. Wood, No. 238; or Schirmer's Library, No. 15), any two.
Twenty Easy Pieces (Peter's edition, vol. 1959), 1, 2, and 3; 4 and 5; 6, 8 and 10; 15, 16 and 20.
Bourrée in A minor and A major, (from English suite).

BACH, PH. E.
Rondo in E minor.

BACHMANN, G.
The Grasshopper.

BAUMFELDER, F.
Bonne Humeur, op. 274.

BEETHOVEN, L. VAN
Sonatinas in C. G. F. Any one.
Variations in F on a Swiss Air.
Six Variations in G on "Nel cor più."
Seven Bagatelles, op. 33, No. 1 in E flat; No. 2 in C; No. 4 in A; No. 6 in D; any one.

BEHR, FRANZ
Bluette (The Pearl).

BELLAIRS, R. H.
Liebesgruss.

BIRD, A.
Sketch, op. 15, Nos. 1, 2, 3; any one.

BOHM, C.
The Fountain.
Give me thy Heart, op. 266.

BORODIN, A.
Nocturne, G flat.

BOROWSKI, F.
Valse Champêtre.
Album Lyrique, Nos. 1 and 2.
Album Lyrique, No. 5.

BREWER, A. HERBERT
The Fairy Pipers (Arranged by Clarence Lucas).

BREWER, HERBERT
Auf Wiedersehen (Novello's edition).

BROCKWAY, HOWARD
Evening Song, op. 26, No. 4.

BRUELL, F.
Gavotte, op. 47, No. 1.
Mazurka, op. 69, No. 2.

CARSE, A. VON AHN
Gavotte in G (Novello's edition).

CHAMINADE, C.
Album des enfants, op. 123, Nos. 2, 4 and 5; 7, 8 and 9; 10, 11 and 12.

CLEMENTI, M.
Sonatinas, op. 36; No. 2 in G; No. 3 in C; No. 5 in G; No. 6 in D; any one.

CRAMER, P.
Four Sonatinas, op. 6; any one.

CUI, C.
Canzonetta.
Bagatelle Italienne.

DELIBES, LEO
Pizzicati (from Sylvia Ballet).
Passepied, No. 6; Dances in the Old Style.

DELLAFIELD, HENRY
Petite Valse de Concert, op. 62, No. 14.

DIABELLI, ANT.
Four Sonatinas, op. 151; any one.
Four Sonatinas, op. 20; any one.

DOERING, C. H.
Six Easy Characteristic Studies, op. 209; any two.

DUCELLE, PAUL.
Queen of Roses, op. 20, No. 6.

DURAND, A.
Chaconne in A minor, op. 62.
Valse in E flat.

DUSSEK, J. L.
Rondo in D, La Matinée.
Rondo in E flat, Le Garçon Laboureur.

ECKHARDT, RUDOLF
Spring's Serenade, op. 18.

FOERSTER, ALBAN
Three Sonatinas, op. 42; any one.
Melody, op. 104, No. 1.

FLAGNY, A.
Rondo (Schott, publisher).

GABRIEL-MARIE,
La Cinquantaine.
Badinage.

GADE, NIELS
Five Christmas Pieces, op. 36; any two.

GREGH, L.
Pastorale (Return of the Reapers), op. 13.

GRIEG, ED.
Lyrische Stücke, op. 12; any three.
Lyrische Stücke, op. 71, Nos. 6 and 7.

GURLITT, CORNELIUS
Flying Leaves, op. 112, Nos. 1 and 3; 7 and 9; 8.

HARDY, EDMUND
Two little Songs without Words, Nos. 1 and 2.
To Daffodils (Tone Poem).

HAYDN, J.
Sonata in C (Peters' edition, vol. 713 A); Ed. Wood 752; No. 5. any two movements.

HENSELT, A.
Romance de Thal.

HITZ, F.
Pastorale in C major.

HOLBROOKE, JOS.
Souverain de Printemps. (Novello's edition).

HOLLAENDER, V.
Canzonetta.

HORVATH, GEZA.
Sonatina in D minor, op. 108 (Breitkopf & Hartel ed.).
Dance Italienne, op. 63, No. 1.

HUENTEN, F.
Rondoletto, C major, op. 15.
Introduction and Rondo, op. 78. No. 1.

HUMMEL, J. N.
Rondo in C, op. 52.

JADASSOHN, S.
Spring Song, op. 93.

JENSEN, A.
Happy Wanderer, in A flat.
The Mill, op. 17, No. 3.

JUNGMANN, A.
Will-o'-the-Wisp, op. 217, No. 3.

KARGANOFF, G.
Romance, op. 20, No. 9.
Berceuse, op. 20, No. 11.

KJERULF, H.
Berceuse, D flat, op. 12, No. 5.
Frühlingsweben, op. 24, No. 2.

KUHLAH.
Sonatina, op. 20, No. 2.
Sonatina, op. 20, No. 3.

KULLAK, TH.
Kinderleben, op. 62; any three

KUESSNER, ALBERT
"Moon-Moths." op. 8; any one.

LACK, T.
Cabaletta, op. 83.
Arietta, op. 97.

LANGE, GUSTAV
Six Characteristic Pieces, any two.

LEO, LEONARDO
Arietta in G minor (Legnick ed.).

LICHNER, H.
Heimker (The Return), op. 175, No. 6.

LYON, JAMES
Novellette.
Morgengruss.
Autumn (Novello's ed.).

MACDOWELL, E.
Romanza, op. 39.
Clair de Lune, op. 37, No. 1.
Arabeske.

MANNS, OTTO
A Northern Cradle Song (Novel. lo's ed.).

MARMONTEL, ANTONIN
In the Forest.

MASSENET, J.
Mélodie, op. 10.

MENDELSSOHN,
Gondellied in A.

MERKEL, G.
Wanderer's Song, op. 18, No. 2.
Impromptu, op. 18, No. 3.

MEYER, A.
Mazurka, Caprice, No. 2.
At Evening, No. 3.

MEYER, CHAS.
Barcarolle, op. 121, No. 7.

MEYER-HELMUND,
Chanson d'amour.
Tanzweise, op. 28, No. 2.
Serenade de Pierrot.

MOORE, GRAHAM P.
La Tzigane.
Légende slave, op. 28, No. 1.

MOSZKOWSKI,
Mélodie, op. 18.
Tema, op. 10, No. 2.
Réverie, op. 15, No. 2.
Minatures, op. 28, No. 1.
Valse Mignonne, op. 89, No. 2.

MOZART,
Sonata No. 1 in C major; any two movements (Schirmer, vol. 65).

NOELCK, AUG.
Gavotte Tendre, op. 137.
Valse Elegante.

PACHER,
Swiss Folk Song, op. 69, No. 3.

PAUL, EMIL
Frühlingsreigen.

PIECZONKA, A.
Tarantella in A minor.

PIERNÉ, G.
Cradle Song in A.
Valse in A.

RAFF, J.
Romance, op. 2, No. 2.

RAVINA, H.
Petit Bolero, op. 62.

REINECKE, C.
Sonatina in C, op. 127 A, No. 1.
Sonatina in F, op. 127 A, No. 3.
Miniature Sonata in F, op. 136, No. 3.

SAINT-SAËNS,
Romance sans Paroles.

SARTORIO, A.
Murmuring Brooklet, op. 450.
Jagdzug, op. 726.
The Rhine Maidens Waltz, op. 762

SCHARWENKA, PH.
Hinaus ins Freie, op. 34, No. 2.
Soldaten-Marsch, op. 34, No. 5.
Capriccietto, op. 45, No. 3.
Scherzino, op. 45, No. 7.
Tarantelle, op. 45, No. 8.
Menuett, op. 58, No. 6.

SCARLATTI, D.
Tempo di Ballo in D.

SCHUBERT, FR.
Waltzes, op. 9, Nos. 1, 2 and 3.

SCHUETT, E.
Canzonetta in D major.

SCHYTTE, LUDWIG
Berceuse, op. 26, No. 7.
Evening Bells, op. 84, No. 5.
Frühlingsblumen.

SEISS, ISIDOR
Drei Sonatinen, op. 8; any one.

SIMON, ERNST
Squirrel's Frolic.

STRELEZKI, ANTON
Menuet à l'antique in E flat.

TSCHAIKOWSKI, P.
Chanson Triste.
Jugend Album, op. 39, Nos. 1, 2 and 3; 4, 11 and 12; 20 and 21; 22, 23 and 24.

VINCENT, RUTH
Once again, op. 33.

VOLKMANN, R.
Grandmother's Songs, op. 27.
Nos. 1 and 2; 6 and 7; 4, 5 and 8 (Augener edition).

WACHS, P.
Caprice Bohémien.
Chanson du Soir.
Joyeux Carillon.

WESTOBY, F. D.
Consolation (Melody in D).

WILM, NICOLAI VON
Zwölf Kleine Tonstücke, op. 12,
Nos. 1 and 2; 3 and 4.
Le Carnaval de Nice, op. 201, Nos. 1, 2, 3, 4, 5; any two.

WOLSTENHOLME, W.
Chanson Triste.
Allegretto in E flat.

Primary Piano.

Technical Tests, etc., in Primary Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical exercises:—

SCALES.—All major and minor (harmonic and melodic) and chromatic scales, legato and staccato, hands separately, four octaves, in quarter notes, metronome,



CHORDS.—Major and minor triads and chords in four note form, and dominant seventh chords, with inversions, hands separately—solid and broken. Broken chords to be played in quarter notes and solid chords in half notes.



Broken chords in the four note form may be substituted for solid chords in the case of small hands.

OCTAVES.—Staccato octaves, in quarter notes, on any required scale, hands separately.

 =100

ARPEGGIOS.—Arpeggios of all major and minor common chords, compass four octaves, fundamental position, hands separately, quarter notes.

 =120

SIGHT PLAYING.—Candidates will be required to play at sight an easy piece.

EAR TEST.—Candidates will be required to sing without accompaniment a major scale, or, if unable to sing, will be expected to recognize errors, if any, in the scale as played by the examiner (the candidate not to see the keyboard). Candidates will also be tested in the intervals of major thirds, perfect fifths and octaves.

The metronome will be used in connection with the technical tests at the Primary Piano Examination.

Primary Piano Certificate.

Successful candidates in the Primary Piano Examination will receive the Primary Piano Certificate of the University.

For particulars as to fees, see page 62.

Marks are awarded under the following heads in the Primary Piano Examination:—

	MAXIMUM
Scales.	8
Chords and octaves,	8
Accuracy of fingering, notation, etc.,	15
Phrasing and interpretation,	18
Quality of touch,	15
Choice and steadiness of tempo,	10
Use of pedals,	8
Sight reading,	5
Ear test,	5
Memory playing,	8

Junior Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by either Haydn, Mozart or Beethoven, and one by Chopin—the candidate to be allowed freedom of choice in the remaining five numbers:—

Junior Piano.

ABELLE, VICTOR
Tarantelle, op. 19

BACH, FRIEDEMANN
Capriccio in D minor.

BACH, J. S.
Fifteen Two Part Inventions (Peters' edition, vol. 201, Ed. Wood, 126; Schirmer Library, No. 813), 1 and 8; 3 and 4; any one of remaining numbers.
Six short Fugues, No. 3; No. 4; No. 5 (Peters' edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).
Fantasia in G Minor (Peters' edition, vol. 215).
Prelude and Fugetta in D minor, No. 6 (Peters' edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).
Prelude and Fugetta in E minor, No. 7 (Peters' Edition, vol. 200, Ed. Wood, 238; Schirmer Library, No. 15).

BACH, PH. EM.
Rondo Andantino, B minor (Schirmer).

BACHMANN, G.
La Capricieuse (The Coquette).

BEETHOVEN, L. VAN
Rondo in C major, op. 51, No. 1.
Rondo in A.
Sonata in G minor, op. 49, No. 1.
Sonata in G, op. 49, No. 2.
Bagatelles, op. 119, Nos. 1 and 2; 5 and 6; 9 and 11.
Bagatelles, op. 126, No. 2; No. 3; Nos. 5 and 6.

BEETHOVEN-SEISS,
Contre-Tänze (any one).
Deutsche-Tänze (any one).

BOHM, CARL
Maybells, op. 135.
Frolic of the Butterflies, op. 282.
Hunter's Greeting, op. 309.

BORCH, GASTON
Deux Romances sans Paroles, D flat, op. 67, No. 1; No. 2.

BOROWSKI, F.
La Capricieuse.
Serenata.
Minuet in G.

CARSE, A. VON AHN
Valse (No. 2 in B flat).

CHAMINADE, C.
Pièce Romantique, op. 9, No. 1, and Gavotte, op. 9, No. 2.
Pierrette, op. 41.
Ritornelle, op. 83.
Air de Ballet, op. 30.

CHOPIN, FR.
Valse in F, op. 34, No. 3.
Valse in A flat, op. 69, No. 1.
Valse in B minor, op. 69, No. 2.
Mazurka in A minor, op. 7, No. 2.
Mazurka in B minor, op. 30, No. 2.
Nocturne in E flat, op. 9, No. 2.
Nocturne in G minor, op. 37, No. 1.

COENEN, WILLIAM
Melody in E flat and In Springtime (Novello's edition).

COLERIDGE-TAYLOR, S.
Intermezzo and Eastern Dance (From Nero Suite).
Two Impromptus for the Pianoforte (either one).

DAVIDOFF (REINECKE)
Romance sans Paroles, op. 23.

DELLAFIELD, HENRY
Spanish Fantasie, op. 64, No. 16.
Petite Polonaise de Concert, op. 67, No. 19.

DOLMETSCH, VICTOR
Musette in A minor, op. 105 (Durand and Sons' ed.).

DUCELLE, PAUL
At the Fountain, op. 18.

DULAY, VICTOR
Valse Tzigane, op. 20, No. 2.
Air de Ballet, op. 21.

DURAND, AUG.
2nd Valse, op. 86.

DUSSEK, J. L.
Rondo in B flat (Les Adieux).
Rondo in F (La Chasse).

DVORAK, ANTON
Polka, op. 39, No. 2.
Menuett, op. 39, No. 3.
Romance, op. 39, No. 4.

FIELD, JOHN
Nocturne in E flat, No. 1.
Nocturne in B flat, No. 5.

FORSYTH, W. O.
 Even Song, op. 14, No. 3.
 In the Twilight, op. 31, No. 1.
 Two Picturesque Valses, op. 29
 (either one).

GAUTIER, LEONARD
 Frills and Flounces.

GODARD, BEN.
 Canzonetta, op. 35, No. 3.
 Au Matin, op. 83.
 Gigue, op. 103.
 Renouveau.

GOTTSCHALK, L. M.
 L'Etincelle (The Spark).

GRANADOS, E.
 Danzes Espagnoles, vol. I and II;
 any two of the six dances.

GRIEG, ED.
 Elegische Melodien, op. 34.
 Lyrische Stücke, op. 38, any two.
 Lyrische Stücke, op. 68, Nos. 1, 2
 and 4; 3 and 5; No. 6.

HANDEL, G.F.
 The Harmonious Blacksmith (from
 Suite V.).
 Suites Nos. 11, 12, 15, 16; any one.
 Fantasia in C.
 Fuguetas, any two.

HARDY, EDMUND
 Gathering Rosebuds.

HAVDN, JOS.
 Gipsy Rondo.
 Arietta con Variazioni in E flat
 (Peters' ed., vol. 484).
 Thema con Variazioni in C (Peters'
 ed., vol. 484).
 Sonata in E minor, No. 2, last two
 movements (Peters' ed., vol. 713
 A, Ed. Wood, 752).
 Sonata in E flat, No. 3, any two
 movements (Peters' ed., vol.
 713 A, Ed. Wood, 752).
 Sonata in D, No. 7 any two move-
 ments (Peters' ed. vol. 713 A, Ed.
 Wood, 752).

HELLER, STEPHEN
 Etudes, op. 45 and 46; any two.
 Tarantelle in A flat, op. 85, No. 2.

JACKSON, RALPH C.
 Second Valse Caprice.

JADASSOHN, S.
 Improvisation, op. 48, No. 2.
 Remembrance (Album Leaves), op.
 71, No. 6.

JENSEN, A.
 Wanderbilder, op. 17, Nos. 1 and 2;
 7 and 8; No. 9.
 Berceuse, op. 12 (Augener's ed.).

JENSEN-NIEMANN,
 Murmuring Zephyrs.

KROGMANN, C. W.
 Ride of the Storm Witches, op. 46.
 The Fireflies' Carnival, op. 49, No. 1.
 Fetes des Fleurs, op. 80.

KRUG, D.
 Wilde Bluthen, op. 329.

KUESSNER, ALBERT
 Dance of the Wood Nymphs

LISZT, FR.
 Consolation, No. 3, in D flat major
 Consolation, Nos. 1 and 4.

LOETZ, PAUL DE
 Caprice Etude.

LUCAS, CLARENCE
 The Moon of Omar, op. 52.

MACDOWELL, ED.
 Woodland Sketches, Nos. 1 and 6.
 Humoreske, op. 28, No. 1.
 The Eagle, op. 32, and
 The Brook, op. 32.
 Sea Pieces, op. 55, Nos. 1 and 2, 6
 and 7.
 Idyllen, op. 28, any two.

MACFARREN, WALTER
 Rondino Grazioso.
 Romance (Mariana).

MACKENZIE, A. C.
 Rustic Scenes, op. 9, any two
 (Augener's ed.).

MENDELSSOHN, F.
 Kinderstücke, op. 72, Nos. 1 and 2;
 3 and 4; No. 5; No. 6.
 Songs without words, Nos. 2, 4, 6,
 12, 16, 18, 19, 29, 33, 35; any two.

MERCADANTE, GAETANO
 Doll Dance.

MERKEL, G.
 Polonaise in A, op. 28.
 Tarantella in A minor, op. 92.

MEYER-HELMUND,
 Nocturne in G flat major.
 Arabesque in B major.

MOSZKOWSKI, M.
 Musical Moments, op. 7, No. 1.
 Serenata, op. 15, No. 1.
 Romance, op. 81, No. 5.
 Melodie in G Flat, op. 10, No. 1.

MOZART, W. A.
 Fantasia in D minor.
 Rondo in D.
 Variations in A, No. 16 (Peters' ed.,
 vol. 273).
 Sonata in F, No. 5 (Peters' ed., vol.
 485, Ed. Wood, 800, No. 2;
 Schirmer Library, No. 65).
 Sonata in C, No. 15, last two move-
 ments (Peters' edition, vol. 485,
 Ed. Wood, 800, No. 6; Schirmer
 Library, No. 65).

NEVIN, ETHELBERT
 A Sketch Book, op. 2, any two.
 A Day in Venice, op. 25, Nos. 3 and 4.

PADEREWSKI, I. J.
 Mélodie, op. 8, No. 3.
 Chant sans Paroles.
 Minuet, op. 14, No. 1.
 Minuet, op. 16, No. 7.

PARADIES, P. D.
Toccata.

PESSE, MAURICE
4 me. Valse—Impromptu.

PUGNO, RAOUL
Serenade à la Lune.

RAFF, J.
Suite de Morceaux, op. 75, Nos. 1, 3, 6, 10, any one.
Ranz des Vaches.

RAMEAU,
Gavotte (Le Tambourin).

RAVEL, M.
Pavanne on the death of a child.

RUBINSTEIN, ANT.
Polka, op. 82, No. 7.
Mélodie in F.

SAINT-SAENS, C.
First Mazurka, op. 21.
Gavotte in C minor, op. 25.

SAPELNICKOFF, W.
Second Gavotte, op. 5, No. 2.

SCARLATTI-TAUSIG,
Pastorale in E minor.
Capriccio in E.

SCHARWENKA, X.
Polish Dance, E flat minor.
Liebesliedchen, op. 68, No. 1.
A Souvenir, op. 68, No. 3.

SCOTT, CYRIL
Valse Caprice.

SCHUBERT, FR.
Impromptu in E flat, op. 90, No. 2.
Impromptu in G major, op. 90, No. 3.
Impromptu in A flat, op. 90, No. 4.
Moments Musicaux, op. 94, No. 2 in A flat.
Moments Musicaux, op. 94, No. 1 in C.
Impromptu in A flat, op. 142, No. 2
Zwöl'f Ländler, op. 171.

SCHUMANN, R.
Waldscenen, op. 82, Nos. 1 and 2.
Album für die Jugend, op. 68, Nos. 6, 7, 8, and 9; 22 and 23; 28 and 30.
Kinder Sonata in G, op. 118, 1st and 2nd movements; 2nd and 3rd movements.
Nachtstücke, op. 23, No. 4.

SCHUETT, ED.
Valse lente, op. 17, No. 2.
Humoresque, op. 20, No. 1.
Chanson Triste, op. 20, No. 4.
Cantique d'Amour, op. 30, No. 6.
Rêverie, op. 34, No. 5.
Deux Moments, op. 76, any one.

SCHYTTE, L.
Rhapsody.

SGAMBATI, G.
Intermezzo, op. 21, No. 4.

STAVENHAGEN, B.
Caprice in B minor, op. 2, No. 3.
Pastorale, op. 2, No. 2.

TSCHAIKOWSKI,
Barcarolle, "June," op. 37.
Nocturne, op. 10, No. 1.
Danse Russe, op. 40, No. 10.
Song without Words, op. 2, No. 3.

WACHS, PAUL
Capricante.
Valse Legere.

WELSMAN, F. S.
Menuet in A.

WHEEDON, H. A.
Chant d'Amour.

WOLLENHAUPT
Morceau en forme d'Etude, in A flat major.

WOYCKE, EUGEN.
Première Tarantelle, op. 56, No. 3.

Technical Tests, etc., in Junior Piano Examinations.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor (harmonic and melodic) and chromatic scales, in quarter and eighth notes, legato, compass four octaves:—

 =100, hands together.

Major scales, staccato, hands separately in quarter notes only.

CHORDS.—All major and minor common chords, solid and broken, in triad and four note forms, with inversions as may be required by examiner; dominant sevenths and diminished seventh chords, with inversions, four note form, hands together. Solid chords to be played in half notes and the broken chords in quarter and eighth notes.

 = 126.

ARPEGGIOS.—Arpeggios of common chord, and dominant and diminished seventh chords, compass four octaves, with inversions, in quarter and eighth notes.

 = 132, hands separately.

OCTAVES.—Staccato and legato, in any required scale, hands together; staccato in quarter and eighth notes, legato in quarter notes.

 = 112.

EAR TESTS.—Candidates will be prepared to sing a major scale, without accompaniment, and will be tested in the intervals of a major third, a perfect octave, a perfect fourth, a perfect fifth, and a major sixth. Candidates who may be unable to sing will be required to recognize the same intervals when played by the examiner (the candidate not to see the keyboard).

SIGHT READING.—Candidates will also be tested in sight playing.

The metronome will be used in connection with the technical tests at the Junior Piano Examination.

Successful candidates in the Junior Piano Examination will, upon passing the Junior Theory Examination, be awarded the Junior Piano Certificate of the University.

For particulars as to fees, see page 62.

Marks are awarded under the following heads in the Junior Piano Examination:—

	MAXIMUM.
Scales,	8
Chords and arpeggios,	8
Octaves,	4
Accuracy of fingering, notation, etc.,	12
Phrasing, accent, etc.,	10
Use of pedals,	8
Conception and interpretation,	12
Quality of touch,	10
Choice and steadiness of tempo,	10
Sight reading,	5
Memory playing,	8
Ear test,	5

Intermediate Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by Beethoven, and one by Chopin—the candidate to be allowed freedom of choice in the remaining five numbers. One of the eight numbers must be prepared by the candidate without the aid of the teacher.

Intermediate Piano.

ARENFSKY,

An der Quelle; Basso Ostinato.
Valse, E flat major, op. 36.
Etude, F sharp major, op. 36.
Prelude in F minor.

BACH, J. S.

Three Part Inventions (Peters' edition, vol. 201, Ed. Wood, 127; Schirmer Library, No. 813). Nos. 1, 2; 3, 4; 5, 6; 7, 8; 9, 10, 11; 12, 13; 14, 15.

Fantasia in C minor (Peters' edition vol. 207; Ed. Wood, 127; Schirmer Library, No. 22.)

Well-Tempered Clavier, Vol. I.
Prelude and Fugue in C major, No. 1.
Prelude and Fugue in C minor, No. 2.
Prelude and Fugue in D major, No. 5.
Prelude and Fugue in E minor, No. 10.
Prelude and Fugue in F major, No. 11.
Prelude and Fugue in G minor, No. 16.
Prelude and Fugue in A major, No. 19.

Well-Tempered Clavier, Vol. 2.
Prelude and Fugue in C minor, No. 2.
Prelude and Fugue in E major, No. 9.
Prelude and Fugue in G major, No. 15.

BALAKIREW, M.

Impromptu on themes from two Chopin Preludes.

BEETHOVEN, L. VAN

Sonata, op. 14, No. 1 (complete).
Rondo a capriccio, op. 129.
Sonata, op. 7 (complete).
Sonata, op. 13 (last two movements).
Sonata, op. 14, No. 2 (complete).
Sonata, op. 79 (complete).
Rondo in G, op. 51, No. 1.
9 Variations in A (Quanto e bello l'amor).

BOWEN, YORK

Nocturne (from Miniature Suite).
Avison ed.

BRAHMS, J.

Balladen, op. 10, No. 1.
Balladen, op. 10, No. 2.
Fantasien, op. 116, Nos. 4 and 5; 6
and 7.
Rhapsodie in E flat, op. 119, No. 4.

BRASSIN

Nocturne in G flat major, op. 17.

CHOPIN, FR.

Valse in A flat, op. 34, No. 1.
Valse in A flat, op. 42.
Valse in C sharp minor, with Etude in A flat (posthumous).
Mazurkas, op. 7, Nos. 3, 4 and 5.
Mazurkas, op. 24, Nos. 3 and 4.
Mazurkas, op. 33, Nos. 3 and 4.
Mazurkas, op. 41, Nos. 1 and 2.
Polonaise in C sharp minor, op. 26, No. 1.
Polonaise in C minor, op. 40, No. 2.
Polonaise in B flat, op. 71, No. 2.
Nocturne in B, op. 9, No. 2.
Nocturne in F, op. 15, No. 1.
Nocturne in F sharp, op. 15, No. 2.
Impromptu, op. 29.
Impromptu in G flat, op. 51.
Fantasia Impromptu, C sharp minor, op. 66.

DEBUSSY, CLAUDE

Deux Arabesques (either one).

DENNEE, CHARLES

Springtime in the Forest, op. 37.

DOEHLER, TH.

Tarantelle, G minor.

DUSSEK, J. L.

Sonata in D, op. 9, No. 3.
Sonata in A, op. 43.

FORGEUS, EMIL

Etude de Concert, op. 15.

FORSYTH, W. O.

Poème d'Amour, op. 31, No. 2.
By the Sea, op. 28.
Song of the South Wind, op. 21, No. 1.

FRIML, R.

Valse Poétique, op. 13.
L'Aurore, op. 36, No. 1, and
Réveil du Printemps, op. 32.
Staccato Caprice, op. 39.
The Spirit of the Woods.

GLAZOUNOW, A.

La Nuit, Etude, op. 31, No. 3.

GLINKA-BALAKIREW,

The Lark.

GRIEG, ED.

Romance, op. 51, for two pianos
(either piano part).
Menuett, op. 67.
Lyrische Stücke, op. 43, any five.
Lyrische Stücke, op. 54, any three.
Lyrische Stücke, op. 71, Nos. 5, 6
and 7.

HANDEL, G. F.

Suites, Nos. 4; 9; 14.

HAYDN, JOS.

Andante Varie in F minor (Peters'
ed., vol. 484).
Sonata in E minor, No. 2 (Peters' ed.,
vol. 718A; Ed. Wood 752).
Sonata in A flat, No. 8 (Peters' ed.,
vol. 718A; Ed. Wood 752).

HELLER, STEPHEN

La Chasse, E flat, op. 29.

HENSELT, AD.

Si oiseau j'étais, op. 2, No. 6.
Frühlingslied (Spring Song), op. 15.

HOLLAENDER, A.

Marche, op. 39, No. 1.

HUMMEL, N.

La Belle Capriccioso, op. 55.
Rondo (Le Galanté), op. 120;

JENSEN, A.

Wanderbilder, op. 17, Nos. 4, 5,
and 6; 10, 11 and 12.

JUON, PAUL

Humoreske, op. 12, No. 5.

KARGANOFF, G.

Tarantelle, op. 4.
Valse Caprice, op. 16.

KULLAK, TH.

School of Octave Playing, Part 2,
No. 1 and 2; 3 and 4.

LACK, THEO.

Valse Aerienne, op. 159.

LESCHETIZKY, TH.

The two Larks, op. 2, No. 1 and
Dance à la Russe, op. 40, No. 5.

LISZT, FR.

Liebesträume, any one.
Soirées de Vienna (Schubert), No.
4; 6.
Widmung (Schumann).
Morgenständchen (Schubert).
Auf Flügeln des Gesanges (Men.
delssohn).
Rhapsodies Hongroises, No. 5.
Nocturne (La Regatta Venezia).
On Lake Wallenstadt and Album
Leaf.

LUCAS, CLARENCE

Scherzo, Ariel, op. 55.

MACDOWELL, E. A.

Erzählung, op. 17, No. 1.
Witches Dance, op. 17, No. 2.
Idyll, Shadow Dance, Intermezzo,
op. 39.

MENDELSSOHN, F.

Songs without words, Nos. 18 and 34;
25 and 21; 30 and 31.
Fantasia in F sharp minor, op. 28.
Rondo Brilliant in E flat, op. 29.

MOSZKOWSKI, M.

Étincelles, op. 6.
Waltz, A flat major.
Air de Ballet, op. 36, No. 5.
Moment Musical, op. 7, No. 2.
Gitarre, op. 45, No. 2.
Menuet, op. 17, No. 2.
Liebeswalzer, op. 5.

MOZART, W. A.

Pastorale Variée.
Thème with Variations in A, No.
8 (Peters' ed., vol. 273).
Sonata in D, No. 3 (Peters' ed., vol.
486).
Sonata in A, No. 12.

NICODE, J. L.

Melodie, op. 10.
Walzer, op. 28, No. 1.

OLESON, OLE

Fanitul, op. 28, No. 2, and
Papillons, op. 50, No. 5.

PADEREWSKI, I. J.

Légende, op. 16, No. 1.
Mélodie, op. 16, No. 2.
Nocturne, op. 16, No. 4.

PAGANINI-SCHUMANN,

Caprice, op. 3, No. 2.

PHILIPP, ISIDOR
Caprice, op. 21.

PIECKZONKA, A.
Dancing Waves, op. 27.

POLDINI, ED.
Was der Waldbach sich erzählt, and
In der Einsamkeit, op. 17, No. 2.
Valse de l'Eventail, op. 27, No. 1.

RACHMANINOFF,
Valse, A major, op. 10, No. 2
Ten Preludes, op. 23, No. 3; 5.
Barcarolle, op. 10, No. 3.

RAFF, J.
Rigaudon.
Des Abends, La Fileuse (both).
Polka de la Reine. Impromptu Valse,
op. 94.
Étude Melodique in A major, op. 130,
No. 2.
Tambourin, op. 204, No. 6.

RAMEAU,
Gavotte and Variations, A minor.

RAVEL, MAURICE
Habanera (No. 3 de la Rhapsodie
Espagnole pour orchestre), and
Menuet (Extrait de la Sonatina
pour piano).

REINHOLD, H.
Impromptu in C sharp minor, op. 28,
No. 3.

RITTER, THEODORE
Poetic Impressions, No. 6 (Summer).

RUBINSTEIN, A.
Kammeroi Ostrow, op. 10, No. 22.
Fifth Barcarolle in A minor.
Nocturne in F minor.

SAINT-SAENS, C.
Third Mazurka, op. 66.
Valse Canariote, op. 88.
Prelude and Fugue in E flat minor,
op. 111, No. 3.

SCHUBERT, FR.
Impromptus, op. 142, No. 3.
Impromptus, op. 90, No. 1.

SCHUETT, E.
Valse Mignonne, op. 16, No. 2.
Gavotte-Humoresque, op. 17, No. 1.
Valse Lente, op. 17, No. 2.
Poeme d'Amour, op. 20, No. 2.
Valse Caprice, op. 32, No. 2 and
Etude Mignonne, op. 16, No. 1.

SCHUMANN, R.
Novellettes, op. 21, Nos. 1, 2, 3, 4, 5,
6, 7, any one.
Fantasiestücke, op. 12, Nos. 2; 3 and 4.
Scherzo and Gigue; Romanze and
Fughette; op. 32.
Waldscenen, op. 82, Nos. 4, 5 and 6;
7, 8 and 9.

SCHYTTE, L.
Wald Elfen, op. 70, No. 5.
Ueber die Steppe hin.

SCOTT, CYRIL
Lotus Land, op. 47, No. 1, and
Danse Negre, op. 58, No. 5.

SIBELIUS, J.
Romance in D flat, op. 24, No. 9.
Impromptu, op. 24, No. 1.

SINDING, C.
Nocturne in B minor, op. 20, No. 1.
Pianoforte Stücke, op. 24, No. 1
with 2 or 3.

STOJOWSKI, SIG.
Prelude, op. 1, No. 2.
Fileuse, op. 2, No. 1.

TAUBERT,
La Campanella, op. 41.

VOGRICH,
Staccato Caprice.

WEBER, C. M. VON
Invitation pour la Valse, op. 65
(Bulow ed. necessary).
Rondo Brillante, op. 62.
Polacca Brillante, op. 72

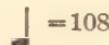
WIENIAWSKI,
Valse de Concert, D flat, op. 3.

Technical Tests, etc., in Intermediate Piano Examination.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor and chromatic scales in similar motion, legato, compass four octaves, in quarter, eighth and sixteenth notes, and staccato

in quarter and eighth notes. Major and harmonic minor scales in similar motion separated by a third, a sixth, and a tenth; and in contrary motion beginning on the same note or octave, in quarter, eighth and sixteenth notes:—

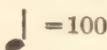


Candidates will also prepare the scales in triplet rhythms, similar motion, in quarter (one note to a beat) and eighth (three notes to a beat) notes, compass three octaves.

CHORDS.—All major and minor common chords with inversions in triad and four note forms; dominant seventh and diminished seventh chords, four note forms, with inversions both solid and broken with arm strokes as may be required by examiner. Broken chords to be played in quarter, eighth and sixteenth notes. Solid chords in quarter notes only.

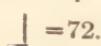


ARPEGGIOS.—Arpeggios formed of all the major and minor common chords, with inversions, compass four octaves, hands separately and together; all chords of the dominant and diminished seventh, hands separately and together, in quarter, eighth, and sixteenth notes.



OCTAVES.—All major, minor and chromatic scales, staccato and legato, hands separately and together.

Wrist staccato, in quarter, eighth and sixteenth notes.
Arm strokes and legato, in quarter notes.



EAR TEST.—Candidates must be prepared to sing, without accompaniment, the major and harmonic minor scales. A similar test will be made with the intervals of the perfect fourth, fifth and octave, major second, third, sixth and seventh, and minor third. Candidates who may be unable to sing will require to distinguish the scales and intervals included in this test, when played on the piano by the examiner (the candidate not to see the keyboard).

SIGHT READING.—Candidates will also be tested in sight playing. The metronome will be used in connection with the technical tests at the Intermediate Piano Examination.

Intermediate Piano Certificate.

Successful candidates in the Intermediate Piano Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Piano Certificate of the University.

For particulars as to fees, see page 62.

Marks will be awarded under the following heads in the Intermediate Piano Examination:—

	MAXIMUM.
Scales,	8
Chords and arpeggios.	8
Octaves,	4
Accuracy of fingering, notation, etc..	10
Phrasing, accent and interpretation,	16
Use of pedals,	8
Quality and gradation of tone,	10
Choice and steadiness of tempo,	10
Musicianship as displayed in self-studied pieces, etc.,	8
Memory playing,	8
Sight reading,	5
Ear test,	5

TEACHER'S COURSE IN PIANOFORTE.

Candidates will prepare ten numbers, seven from the following list of compositions, one of which must be by Bach, one by Beethoven, one by Chopin,—and three from the list of compositions for Intermediate Pianoforte.

Teacher's Course in Pianoforte.

BACH, J. S.

English Suites: Nos. 1; 2; 4; 5.
 Well-Tempered Clavichord, Vol. 1:
 Prelude and Fugue in C sharp major,
 No. 3.
 Prelude and Fugue in E flat major,
 No. 7.
 Prelude and Fugue in G major, No. 15.
 Prelude and Fugue in A minor, No. 20.
 Well-Tempered Clavichord, Vol. 2:
 Prelude and Fugue in C sharp minor,
 No. 4.
 Prelude and Fugue in G minor, No. 16.
 Prelude and Fugue in B flat major,
 No. 21.
 Toccata and Fugue in E minor (Peters'
 edition, Vol. 210).
 Toccata and Fugue in C minor (Peters'
 edition, Vol. 210).
 Toccata and Fugue in D minor (Peters'
 edition, Vol. 210).
 Toccata and Fugue in G minor (Peters'
 edition, Vol. 210).

BEETHOVEN, L. VAN

Twelve Variations in A (Peters' Edition,
 vol. 298A).
 Sonata, op. 2, No. 1 (complete).
 Sonata, op. 2, No. 3 (any three move-
 ments).
 Sonata, op. 10, No. 1 (complete).
 Sonata, op. 10, No. 3 (complete).
 Sonata, op. 28 (complete).
 Sonatina, op. 28 (any three movements).
 Sonata, op. 31, No. 1 (any two move-
 ments).
 Sonata, op. 31, No. 2 (any two move-
 ments).
 Andante Favori in F.

BOROWSKI, F.

Sonata Russe (any three movements).

BRAHMS, J.

Clavierstücke, op. 76, Nos. 1 or 2 with
 3 or 4.
 Two Rhapsodies (either one) op. 79.
 Drei Intermezzi, op. 117 (complete).
 Hungarian Dances (any three).

CHAMINADE, C.

Six Concert Studies, op. 35 (any two).
 Preludes Melodique, Op. 84, Nos. 1, 2
 and 3.

CHOPIN, F.

Scherzos, op. 20; op. 31; op. 39, anyone.
 Ballade in F major, op. 38.
 Ballade in A flat, op. 47.
 Polonaise, op. 26, No. 2.
 Fantasie in F minor, op. 49.
 Impromptu in F sharp, op. 36.
 Berceuse, op. 57 and Tarantelle, op.
 43.
 Fantasie-Impromptu, op. 66 and
 Nocturne in B., op. 32, No. 1.

DEBUSSY, CLAUDE.

12 Preludes:
 Nos. 2, 3, 4, 9, 10, 12 (any one).
 Danses:
 No. 1 (Danse Sacrée) and No. 2
 (Danse Profane).
 Danse, and La Plus que Lente.

DONHANYI, ERNST VON

Rhapsodie, op. 11, No. 3 in C major.

FRIML, R.

Concert Waltz, op. 12.

GODARD, B.

EnRoute.

GRIEG, E.

Sonata, op. 7.
 Aus dem Volksleben, op. 19 (complete).
 Holberg Suite, op. 40 (complete).

HELLER, S.

On song's bright pinions (Mendel-
 ssohn), op. 40.

KULLAK, T.

School of Octave Playing, Op. 48,
 Part 2. Nos. 6; 7.

LISZT, FRANZ

Waldrauschen, Concert Étude, No. 1.
 Gnomenreigen, Concert Etude, No. 2.
 Sonette de Petrarca, No. 123, Hark!
 Hark the Lark (Schubert), and
 Sposalizio (any two).
 Étude de Concert in D flat.
 Rhapsodies Hongroises, Nos. 6, 7, 10,
 11, 13 (any one).
 Isolde's Liebestod (Wagner).
 Cantique d'Amour.

MACDOWELL, E. A.

Etude de Concert, op. 36.

MENDELSSOHN, F.	REINECKE, C.
Andante and Variations, op. 82.	Ballade, op. 20.
Andante and Variations, op. 83.	
Capriccio Brillante, op. 22.	
Andante and Rondo Capriccioso, op. 14.	
MOSKOWSKI, M.	ROSENBLUM, S.
Valse in A major, op. 17.	Three Concert Études, op. 5 (any two).
En Automne, op. 36, No. 4.	
Scherzo Valse, op. 40.	
MOZART, W. A.	SAPELLNIKOFF, W.
Fantasia, No. 24 in C minor.	Danse des Elfes, op. 3.
PIERNE, C.	SCHUETT, E.
Allegro Scherzando, op. 29.	Carnival Mignon, op. 48 (complete).
RACHMANINOFF, S.	A mon Amour, op. 77, No. 2.
Polichinelle, op. 3, No. 4 and Prelude	SCHUMANN, R.
in E flat, op. 23, No. 6.	Sonata in G minor, Op. 22 (first or fourth movement with second or third).
RHEINBERGER, J.	Drei Romanze, op. 28, (any two).
Toccata, op. 12.	Faschingsschwank aus Wien, op. 26: Nos. 1, 2, 3; 4, 5.
	SGAMBATI, G.
	Toccata, op. 18.
	STRAUSS, R.
	Op. 9: Nos. 1, 2; 3, 4, 5.

Technical Tests, etc., in Teacher's Course Pianoforte Examination.

An oral examination will be conducted in which candidates must be prepared to answer questions on methods of teaching and to name technical exercises or studies suitable for the development of velocity, quality of tone, evenness of touch, and the proper cultivation of scales, arpeggios, part-playing, style and interpretation in the various stages of a student's musical development. The candidate should be familiar with the studies of Berens, Cramer, Clementi, Czerny, Doring, Kullak, Mocheles and others, and are advised to read "A Pedal Method" by Venino, or "Pedals of the Pianoforte" by Hans Schmidt, and "Principles and Expression in Pianoforte Playing" by A. F. Christiania from which questions will be asked relating to details of expression, phrasing, pedaling, rhythm, etc.

Candidates must also be prepared to point out errors which may be purposely introduced into some familiar composition as played by the examiner.

Candidates must be prepared to play two études from the studies of Cramer-Bulow, the two to be chosen from numbers 13 to 24; also three études from Clementi's *Gradus ad Parnassum*, and one étude from Haber-bier's Op. 53 or Heller's Op. 46.

Candidates must be prepared to play with accurate fingering, and from memory, the following tests:—

SCALES.—All major, minor and chromatic scales, hands together, in similar motion, legato in quarter, eighth and sixteenth notes, and staccato

in quarter and eighth notes, compass four octaves. Major and harmonic minor scales in similar motion, separated by a third, a sixth, and a tenth, and in contrary motion in quarter, eighth and sixteenth notes.



Candidates will also prepare the scales in accents of three, six, eight and nine.

CHORDS.—All major and minor common chords in triad and four note forms, dominant and diminished seventh chords, four note form, all with inversions, hands together, both solid and broken. The solid chords to be played in quarter notes, and the four note broken chords in quarter, eighth and sixteenth notes.



ARPEGGIOS.—Arpeggios formed of all the major and minor common chords, also dominant and diminished seventh chords with inversions, compass four octaves, hands together in quarter, eighth, and sixteenth notes.



OCTAVES.—All major, minor and chromatic scales, staccato and legato, in similar motion. Staccato in quarter, eighth, and sixteenth notes, and legato in quarter and eighth notes.



EAR TEST.—Candidates must be prepared to sing without accompaniment the major and minor scales (harmonic and melodic forms) and chromatic scales, or if unable to sing must recognize the scale (without seeing the keyboard) when played correctly or incorrectly by the examiner. The same tests will be made with all major, minor or perfect intervals within the compass of an octave.

SIGHT READING.—Candidates will also be tested in reading a piece of moderate difficulty at sight.

The metronome will be used in connection with the technical tests at the Teacher's Course Examination.

Marks will be awarded under the following heads in the Teacher's Course Pianoforte Examination.

Technique.—Scales, chords, arpeggios, octaves, studies, etc.
Oral tests, including questions on methods of teaching, etc.

MAXIMUM.
15
20

	MAXIMUM.
Playing of pieces, accuracy of fingering, notation, etc.	
choice and steadiness of tempo, quality and gradation of tone	25
Musicianship, conception, interpretation, style, pedaling, etc.	30
Ear test	5
Sight reading	5

Diploma in Teacher's Course Pianoforte.

Successful candidates in the Teacher's Course Pianoforte examination who have passed the University Junior and Senior Theory examination will be awarded the diploma in Teacher's Course Pianoforte of the University.

Candidates' names (on proper forms of application) must be in the hands of the Registrar of the University on or before May 9th, 1917. No application will be received after this date.

The fee for diploma will be returned to unsuccessful candidates.

Fee for examination	\$10.00
Diploma	5.00

SINGING.

For all Candidates in Singing.

Candidates must bring their own accompanists. Teachers may act as such.

All accompaniments should be played as written.

Candidates have the option of singing the words of their solos either in the original language or in the English translation of the same.

All scales and studies should be vocalized to the word A (pronounced as in *father*), or sung to sol-fa syllables.

Primary Grade.

Successful candidates in the Primary Singing Examination will receive the Primary Singing Certificate of the University.

For particulars as to fees, see page 62

Candidates must be prepared:—

- (1) To sing any major scale, without accompaniment.
- (2) To sing any major or perfect interval about a given note.
- (3) To sing three studies, selected from Nos 1-10 of Concone's "Fifty Singing Lessons," for medium voice.
- (4) To sing four songs from the list given on page 36.

Marks will be awarded under the following heads:—

	MAXIMUM.
Voice production,	15
Correctness of intonation,	10
Management and control of breath,	8
Phrasing and expression,	12
Distinctness and correctness of pronunciation,	10
Accuracy as to tempo in the selected songs and studies,	10
Time and rhythm.	10
Flexibility,	7
Technical tests, etc.,	10
Precision and neatness in attacking and leaving notes,	8

Junior Grade.

Before a certificate is granted in this grade, candidates must pass the Junior Examination in the Theory of Music.

For particulars as to fees, see page 62.

Candidates must be prepared:—

(1) To sing any major or harmonic minor scale at various degrees of speed, without accompaniment.

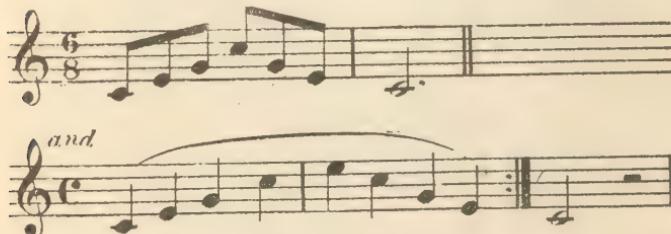
(2) To sing any major, minor or perfect interval above a given note.

(3) To sing, at sight, an easy melody, without accompaniment.

(4) To sing four studies of different character, one of which must be in a minor key, selected from Nos. 1-20 of Concone's "Fifty Singing Lessons" (medium voice), and from Nos. 1-18 of Concone's "Forty Lessons" for contralto (or bass).

(5) To sing five songs, three from group (a) and two from group (b).

(6) To sing arpeggios of the major and minor common chord, thus:



Marks will be awarded under the following heads:—

	MAXIMUM.
Voice production,	12
Correctness of intonation,	12
Management and control of the breath,	10
Variety of tone, phrasing and expression,	10
Distinctness and correctness of pronunciation,	6
Accuracy as to tempo in the selected songs and studies,	9
Time and rhythm,	10
Flexibility,	5
Precision and neatness in attacking and leaving notes,	10
Posture and facial expression,	6
Sight singing	5
Technical tests,	5

Intermediate Grade.

Before a certificate is granted in this grade, candidates must pass the Intermediate Examination in the Theory of Music.

For particulars as to fees, see page 62.

Candidates must be prepared:—

- (1) To sing any major, minor (melodic or harmonic) or chromatic scale, at various degrees of speed, and without accompaniment.
- (2) To sing any diatonic or chromatic interval within the octave of a given note.
- (3) To sing, at sight, an unaccompanied melody containing simple modulations.
- (4) To sing two recitatives.
- (5) To sing four studies of different character, two of which must be in a minor key, selected from Nos. 18-50 of Concone's "Fifty Singing Lessons" (medium voice), and from Nos. 16-40 of "Concone's "Forty Lessons" for contralto (or bass).
- (6) To sing eight songs, four from each group marked (a) and (b).
- (7) To sing arpeggios of the common chord and dominant seventh, thus:—



Marks will be awarded under the following heads:—

Voice production,
Correctness of intonation,
Management and control of the breath
Variety of tone, phrasing and expression.

	MAXIMUM.
Voice production,	15
Correctness of intonation,	10
Management and control of the breath	8
Variety of tone, phrasing and expression.	10

	MAXIMUM.
Distinctness and correctness of pronunciation,	8
Accuracy as to tempo in the selected songs and studies,	6
Time and rhythm,	8
Flexibility,	5
Precision and neatness in attacking and leaving notes,	6
Posture and facial expression,	5
Sight singing,	5
Recitative,	8
Technical tests.	6

Primary Singing.

ABT, FR.
 "May Song."
 "Du der Rosen Rose."
 "The Wanderer's Dream."
 "Oh! little Thrush."

ASHFORD,
 "My Task."

BACHE, F. E.
 "Farewell," op. 16, No. 4.
 "Serenade," op. 16, No. 6.

BANCK,
 "Singübungen," No. 12, in F (Peters').

BARNARD, D'AUVERGNE
 "When you are near."

BLOW,
 "The Self-Banished."

BOHANNAN, JEAN
 "If I were a Rose."

CHADWICK, G.
 "O Love and Joy."

CHIPMAN, FLORENCE
 "An evening love song."

CLARKE,
 "O my Garden, full of Roses."

CLUTSAM, G. H.
 "Myrra."

COWEN,
 "Eight Songs for Children," Nos. 1 and 4; 2 and 6; 3 and 8 (Metzler).

DICHMONT, WILLIAM
 "The Good Shepherd."

ELLIOTT, LESLIE
 "A love Song."
 "The Whispering Wheat."
 "O Lonely Pines".

FORSTER,
 "Rose in the Bud."

FORSYTH, W. O.
 "Red Roses."

GRIEG, ED.
 "Glaube," op. 33, No. 11.

HARRIS, C. L. M.
 "The Heart's Highway."

JOHNSON, N.
 Two little Songs. No. 1, "The Rose."
 "Teach me the Charm."
 "Remembrance."
 "Good-night, pretty Stars."

KING, WILTON
 "Your dear Heart" (Novello edition).

LANE, G.
 "Life's Lullaby."
 "Roses of June."

LAMBERT, F.
 "A Lament."
 "Forethought."
 "The Night has a thousand Eyes."

LAWSON, M.
 "O'er the Moor" (Old Scotch Song)
 "Turn Ye to Me" (Old Scotch Song).

LOGAN, FRED. KNIGHT
 "The Little Clouds."

LOHR, HERMANN
 "Rose of my Heart."

METCALF, J. W.
 "Absent."

NEVIN, GEORGE B.
 "The Robin."

NEWTON, E.
 "Remembrance and Regret" (Novello edition).

NOVELLO, IVOR
 "Blue Eyes."

SANDERSON, WILFRED
 "Until".
 "A Spray of Roses".

SCHUBERT, F.
 "Das Weinen."
 "Der Kreuzzug."
 "Adieu."

SCHUMANN, R.
 "Volksliedchen" (The Green Hat).
 "Lied der Braut."
 "Zum Schluss."

SOMERVILLE, R.
 Three Songs of Friendship (any one).

SPEAKS, O.
 "Little One a-Cryin'."

STRELEZKI, A.
 "Baby's Dreamland."

SULLIVAN,
 "Where is Another Sweet?"

WADE-SMITH, A.
 "Bright golden Ring."

WHITE, M. V.
 "A Memory." No. 2, Three little Songs.
 "Let Us Forget." No. 3, Three little Songs.

WILLIS, M. B.
 "Love's Solace."

WOODMAN, R.
 Mr. Dream Maker.

Junior Singing.

High Voice.

List (a)—

ABT, FR.
"Sweet Dream."
"Still as the Night."
"Not a Sparrow Falleth."

ARNE, T. A.
"Where the Bee sucks."
"Blow, blow, thou winter Wind."

BACH, F. W.
"Each Blade is wet" (*Klein Hälmllein wächst*).

BENNETT, STERNDALE
"May Dew."
"To Chloe" (in sickness).

BRAHMS, J.
"Wiegenlied," op. 49, No. 4.
"Sandmännchen."

CHOPIN,
"The Maiden's Wish."

FRANZ, R.
"Gute Nacht," op. 5, No. 7.
"Er ist gekommen," op. 4, No. 7.
"Bitte," op. 9, No. 3.

GRIEG, ED.
"Heart's Melodies," op. 5, No. 1.
"Der Frühling" (*Springtide*). op. 33.

HANDEL, G. F.
"How beautiful are the feet of them
that preach the gospel of peace."
"Where'er you walk" (*Semela*).
"Great Dagon has subdued our foe"
(*Samson*).

HAYDN,
"My Mother bids me bind my Hair."

HENSCHEL, G.
"The sunny Beam."
"Swiss Song."
"Dear Ladybird."
"Spinning-wheel Song."
"To my Turtle Dove" (Old German Song).

JENSEN, AD.
"Mutter, O sing, mich zur Ruh," op. 53.

MALLINSON, A.
"The Rosebud."

MENELSSOHN, F. B.
"Morgengruß."
"Winterlied."
"Auf Flügeln des Gesanges" (On
Wings of Song).

MOZART, W. A.
"Wiegenlied."
Damone et Cloe (When first young
Damon).

PURCELL, H.
"Fairest Isle" (King Arthur).
"I attempt from Love's Sickness to
fly."

RUBINSTEIN, A.
"Der Traum," op. 8, No. 1.
"Du bist wie eine Blume."

SCHUBERT, F.
"Du bist die Ruh," op. 59, No. 3.
"Geheimes," op. 14, No. 2.
"Wohin," op. 89, No. 2.

SCHUMANN, R.
"Die Lotus Blume," op. 25, No. 7.
"Er, der herrlichste von allen."

List (b)—

AUSTIN, F.
"It was a Lover and his Lass."

BARRETT, REGINALD
"Suppose."

BEHREND, A.
Nocturne.

BEMBERG,
"'Tis Snowing."

BISHOP, H. R.
"Love has Eyes."
"Ah! can I e'er forget thee, Love."

BUCK,
"When the Heart is young."

CADMAN, CHAS. W.
"At Dawning."
"I hear the Thrush at Eve."

CAPEL, J. M.
"Three Fishers" (Novello).

CHADWICK, G.
"Since my Love's Eyes."

CHAMINADE, C.
"Madrigal."

COWARD, J. M.
"Christmas Bells."

COWEN, F. H.
"The Light of Stars."
"When the World is fair."
"The silent Chimes."

DEL RIEGO, T.
"Happy Song."
"Your Picture."
"The Reason."

ELGAR, ED.
"Pleading" (Novello).

FORSYTH, W. O.	PARRY
"Love took me softly by the Hand."	"Thine Eyes still shine for me."
FRANZ,	PHILLIPS, MONTAGU F.
"Waldfahrt."	"My dreamland Rose."
GERMAN,	RANDEGGER, A.
"Daffodils a' blowing."	"They say."
"Love is meant to make us glad."	"My Heart."
HARRIS, C. L. M.	REICHART,
"The good Days."	"In the Time of Roses."
"At the End of the Day."	SANDERSON, WILFRED
HARRIS, V.	"Beyond the Dawn."
"A madrigal."	"Happy Day."
LASSEN,	SCOTT, J. PRINGLE
"Thine Eyes so blue."	"The Secret."
LESLIE, HENRY	STAINER, J.
"Annabelle Lee."	"To Leukon."
MACDOWELL, E. A.	"In thee."
"Confidence," op. 47, No. 4.	(Novello Ed.)
"Thy beaming Eyes," op. 40, No. 3.	SOMERVILLE,
"For sweet Love's Sake," op. 40, No. 4.	"A Butterfly Song."
"The Robin sings in the Apple-tree,"	SULLIVAN, A.
op. 47, No. 1.	"County Guy."
MACKENZIE, A. C.	TOSTI, P.
"What does little Birdie say?"	"Mattinata."
(No. 1 in book 2 of 18 songs,	"Never."
Novello edition).	VAN DER STUECKEN, F.
MARSHALL, CHARLES	"The sweetest Flower."
"Sympathy."	WHEELER,
MEYER-HELMUND,	"You're in Love."
An old-world Serenade.	"April is here."
MURRAY, EDWARD	WOODMAN,
"The Nights."	"An open Secret."
NEIDLINGER,	WYNNE, CUTHBERT
"The Birds are asleep."	"If thou be near."

Low Voice.

List (a)—	
ABT, FR.	GAUL, A. R.
"Rose of Roses."	"Eye hath not seen" (Holy City).
BEETHOVEN, L. V.	"Come ye blessed" (Holy City).
"Nature's Adoration" (Die ehre Gottes aus der Natur).	GOUNOD, CH.
BENNETT, W. S.	"When all was young" (Faust).
"O Lord, Thou hast searched me out"	GRIEG, ED.
(Woman of Samaria).	"Die alte Mutter," op. 33, No. 7.
"Maiden Mine."	"Das Erste," op. 33, No. 8.
BRAHMS, J.	"Cradle Song," op. 9, No. 2.
"Wie Melodien zieht es mir," op. 105, No. 1.	HANDEL, G. F.
COWEN, F. H.	"Return, O God of Hosts" (Sam son).
"Yet chime they so sadly" (Rose Maiden).	"He shall feed his flock" (Messiah).
CHOPIN, F.	HULLAH,
"Zwei Leichen."	"Three Fishers."
FRANZ, ROBT.	LASSEN, ED.
"Freundschaftstücke," op. 33, No. 10.	"Cloud and Calm."
"Aus meinen grossen Schmerzen,"	MACDOWELL, E.
op. 5, No. 1.	"Folksong," op. 47, No. 3.
"Am leuchtenden Sommermorgen,"	"Midsummer Lullaby," op. 47, No. 2 (Breitkopf & Härtel ed.).
op. 11, No. 2.	MACKENZIE, A. C.
	"Spring Song."

MALLINSON, A.
 "The Woman and the Horse."
 "Four by the Clock."

RHEINBERGER,
 "Guardian Angel."

RUBINSTEIN, A.
 "Die Nachtigall und die Rose," op.
 27, No. 4.

SCHUBERT, F.
 "Haiden-Röslein."
 "Der Alpenjäger."
 "Der Lindenbaum."

SCHUMANN, R.
 "Allnächtlich im Träume."
 "Im wunderschönen Monat Mai."
 "Die Hütte."

STAINER, J.
 "The far-off Land". (Seven Songs,
 No. 1, Novello).
 "The Rose-Bush" (Seven Songs,
 No. 2, Novello).

SULLIVAN, A.
 "Love not the World" (Prodigal
 Son).

TOSTI,
 "Could I."

TSCHAIKOWSKY, P.
 "Deception," op. 65, No. 2.

WEINGAERTNER, FELIX
 "Wenn schlanken Lilien wandelten,"
 op. 22, No. 2.
 "Das Gärtlein dich verschlossen,"
 op. 22, No. 11.
 (Breitkopf & Härtel ed.)

List (b)—

AYLWARD, FLORENCE
 "Love's Coronation."

BANTOCK, G.
 "In time of olde" (Six Jester Songs,
 No. 2).
 "Under the Rose" (Six Jester Songs,
 No. 4).
 (Breitkopf & Härtel ed.)

BLUMENTHAL, J.
 "Sunshine and Rain."

BOHR, FRANCES
 "Thy Will be done."

CHAMINADE, C.
 "Madrigal."
 "The silver Ring."

CLAY, F.
 "The Sands o' Dee."

CROOME, MAXWELL
 "Greater and deeper."

D'HARDELLOT, G.
 "Three green Bonnets."

DEL RIEGO, T.
 "Rest thee, sad Heart."
 "O Land of Roses."
 "The Reason."

GIBSON,
 "When Love is done."

GOETZ, ALMA
 "Melisande in the Wood."

HAM, ALBERT
 "Auf nimmerwiedersehen."
 "Darling of Mine."
 (To count as one number.)

HARRIS, C. L. M.
 "The good Days."
 "At the End of the Day."

HOFFMAN, H.
 "Cradle Song" (Novello).
 "Russian Lullaby" (Novello).

HOMER, SYDNEY
 "Requiem."

HORROCKS, A.
 "The Bird and the Rose."

HULLAH,
 "Three Fishers."

JOHNSON, N:
 "Devotion."
 "Take thou the Rose" (Novello).
 "Affinity."
 "Gray Days."

KETELBEY, A. W.
 "My Heart a Dream" (Novello).

KILNER, HELEN
 "Wert thou a Slave."

LEMON, LAURA
 "The Home County."

LLEWELLYN, ARTHUR
 "Abide with me."

LOHR, H.
 "Out on the Deep."

MOLLOY, J. L.
 "Rose-Marie."

NEEDHAM, A.
 "An Irish Lullaby."

NEIDLINGER,
 "Frühlingsnacht."

NEVIN, E.
 "O that we Two were Maying."
 "Serenade" (Good Night, beloved).

SMART, H.
 "The Lady of the Lea."

SPROSS, GILBERT
 "Night and Morning."
 "I do not ask."

SULLIVAN, A.
 "Looking back."
 "My dearest Heart."

TSCHAIKOWSKY,
 "Finnella."

VANNAH, K.
 "Gray Rocks and grayer Sea."

WEINGAERTNER, FELIX
 "Du bist ein Kind," op. 28, No. 12.

WHITE, M. V.
 "When the Swallows homeward fly."

Intermediate Grade.

Soprano.

LIST (a)—

ARNE, T. A.
"When Love is kind."
"The Lass with the delicate Air."

BECKER, REINHOLD
"Frühlingszeit."

BEETHOVEN, L. V.
"Kennst du das Land."
"Ich liebe dich."

BISHOP, H. R.
"Should he upbraid."

BRAHMS, J.
"Nachtigall," op. 97, No. 1.
"An die Nachtigall," op. 46, No. 4.
"We wandered."

CHOPIN, FR.
"Lithuanian Song."

COSTA, M.
"Turn thee unto me" (Eli)

FESCA, ALEXANDER
"Im Frühlingslied."

FIELITZ, A. VON.
"Ich weiss ein kleines Mädchen,"
op. 89, No. 1.
(Breitkopf & Härtel ed.)

FRANZ, R.
"Hör, ich das Liedchen klingen,"
op. 5, No. 11.

GOONOD, C.
"Le parlate d'amor" (Faust).
"Serenade."

GRIEG, ED.
"Die Prinzessin," op. 21, No. 4.
"Ein Schwan," op. 25, No. 2.

HANDEL, G. F.
"Wise Men flattering" (Judas Mac-cabaeus).
"What though I trace each Herb
and Flower" (Solomon)
"Come unto Him."

HENSCHEL,
"A Song of Flowers."
"The Angels dear."
(To count as one number.)

JEN SEN, ADOLF
"Murmuring Breezes."

KJERULF, H.
"Last Night."
"Synnove's Song."

MACKENZIE, A. C.
"Gentle Dove" (Colomba).

MOZART, W. A.
"Das Veilchen."
"Deh Vieni" (Figaro).

PURCELL, H.
"Nymphs and Shepherds."

RUBINSTEIN, A.
"Frühlingsblick."

SCARLATTI,
"Non dar più pene" (O pain me not)
Stainer edition. Novello.

SCHUBERT, F.
"Serenade."
"Die Forelle," op. 32.

SCHUMANN, R.
"Ich kann's nicht fassen," op. 22.
No. 3.
"Aufträge," op. 77, No. 5.

SINDING, CHRISTIAN
"I heard the Gull."
"The Mother sings."
(To count as one number.)

STRAUSS, R.
"Allerseelen."

TAUBERT,
"In a strange Land."

WAGNER, R.
"Elizabeth's Prayer" (Tannhäuser).
"Elsa's Dream."

WEINGAERTNER, FELIX.
"Nachthall," op. 22, No. 9.
"Motten," op. 25, No. 4.
"Oenothena," op. 28, No. 2.
(Breitkopf & Härtel ed.)

WOLF, HUGO
"Gebet."
"Zur Ruh, zur Ruh!"

LIST (b)—

ARDITI, L.
"Rosebuds."

BACH-GOONOD,
"Ave Maria."

BAILEY,
"The Carol of the Lark."

BLUMENTHAL, J.
"Eventide" (Abendlied).
"Sleep."

BREWER, H. HERBERT
"The Fairy Pipers."

CHAMINADE, C.
 "Rest."
 "L'été" (Summer).
 "My Heart Sings."

CHERUBINI,
 "Ave Maria."

COWEN, F. H.
 "Because."
 "A Birthday."

CLAY, F.
 "She wandered down the mountain side."

DELFIUS, F.
 "Indian Love-song."
 Any two.
 "Cradle Song."
 "Venevil."
 "Spieleute."
 "To the Queen of my Heart."

DEL RIEGO, T.
 "The Waking of Spring."

DVORAK, A.
 "Songs my Mother taught me."

ELGAR, E.
 "Sabbath Morning at Sea."
 "Come, gentle Night."

FERRARI, GUSTAVE
 "The Blackbirds' Warning."

FOOTE, A.
 "An Irish Folk-song."

d'HARDELOT,
 "Without thee."

HAMMOND, W. G.
 "Love's Springtide."

LEHMANN, L.
 "Bird Songs" (any one).

LOGAN, FREDERIC KNIGHT
 "Were I a Bird."
 "Phyllis."
 "Lift up thine Eyes."
 "I adore Thee."
 (Any two.)

MACDOWELL.
 "In the Woods," op. 47, No. 6.

MALLINSON, A.,
 "Apple Blossom."
 "Beautiful Beatrice."

MASSENET.
 "Elegy."

NEVIN, E.
 "In a Bower."

PARKES, H. W.
 "Love is a Sickness."

PARRY, C. H.
 "My true Love hath my Heart."

PURCELL, H.
 "Full fathom five."

RIES, FRANZ
 "It was a wondrous Mystery," op. 31.

SANDERSON, WILFRED
 "Spring's Awakening."

STANGE,
 "Damon."

SULLIVAN.
 "To One in Paradise."

WARE, H.
 "The Call of Radha."
 "Hindoo Slumber-song."

WISHAW, F.
 "Vainka's Song."

WILLEBY, C.
 "Stolen Wings."

WRIGHT, ELLEN.
 "With my Guitar."

Contralto.

List (a)—

BACH, J. S.
 "Slumber Song" (Christmas Ora-
 torio.)

BEETHOVEN,
 "In questa tomba oscura."

BERLIOZ, H.
 "Lamento," op. 7, No. 2.

BOHM,
 "Thine only."

BRAHMS, J.
 "Ständchen," op. 106, No. 1.
 "Sapphische Ode," op. 94, No. 4.

COSTA, M.
 "I dreamt I was in Heaven" (Naa-
 man).
 "The Morning Prayer" (Eli).

FESCA, ALEXANDER
 "Im Frühlingslied."

FRANZ, R.
 "Bei der Linde," op. 36, No. 4.
 "Ave Maria," op. 17, No. 1.

GRIEG, E.
 "Mein Sinn ist wie der mächtige Fels,"
 op. 5, No. 4.
 "Erstes Begegnen," op. 21, No. 1.

HANDEL, G. F.
 "In the Battle" (Deborah).

LOEWE, C.
 "The Bell-Ringer's Daughter."

MENDELSSOHN,
 "Have ye not heard" (Elijah).

PARRY, C. H. H.
 "The Lord is long suffering" (Judith).

SAINT-SAENS, C.
"La Cloche."

SCHUBERT, F.
"Auf dem Strome," op. 119.
"The young Nun."

SCHUMANN, R.
"Die Nonne," op. 49, No. 3.
"Dem Helden," op. 95, No. 3.

SECCHI,
"Luigi del Caro Bene."

STRAUSS, R.
"Allerseelen," op. 10, No. 8.

THOMAS, A.
"Gavotte" (Mignon).

TSCHAIKOWSKY, P.
"None but the lonely Heart," op. 6,
No. 6.

WEINGAERTNER, FELIX
"Lied der Ghawazee," op. 25, No. 5.
"Ueber ein Stündlein," op. 25, No. 6.
"Du bist ein Kind," op. 28, No. 12.
(Breitkopf & Härtel ed.)

WOLF, HUGO.
"Gebet."
"Das verlassene Mägglein."

List (b)—

AYLWARD, FLORENCE
"Great Lord of Life."

BANTOCK, GRANVILLE
"Will-o'-the-wisp." Jester Songs No. 4.
"The Jester." Jester Songs No. 1.
(Breitkopf & Härtel ed.)

BEACH, MRS. H. A.
"Haste, O Beloved."
"Within thy Breast."
(To count as one number.)

BEMBERG,
"Hindoo Song."

BIZET,
"In the Woods" (Vielle Chanson).

BUNNING, H.
"Sunshine and Butterfly."

CHAMINADE, C.
"Ritournelle."

COLERIDGE-TAYLOR,
"In Memoriam," op. 24 (any one).

DANDRIDGE, M. E.
"Destiny."

DAVIES, WALFORD
"Name."

ELGAR, E.
"Come, gentle Night."
"Sea Slumber-song" (Sea Pictures).

GERMAN, ED.
"Sweet Rose."

GODARD, B.
"Berceuse" (Angels guard thee)

HAHN, R.
"Si mes vers avaient des ailes."

HATTON, J. L.
"The Enchantress."

HOLMES, AUGUSTA
"Call of Spring."

LEHMANN, L.
"The worldly Hope" (In a Persian
Garden).

LIDDLE, S.
"Abide with me."

MASSENET,
"Bonne nuit."

NELSON, MURIEL
"Hidden Dew."

(OLD FRENCH.)
"La charmante Marguerite."

PARRY,
"Of all the Torments."

RONALD, LANDON
"April's here" (Six love-songs, No. 1).
"Have you forgotten" (Six love-songs,
No. 2).
"O lovely Night."

STANFORD, C.
"Blue Wings."

STEPHENS, WARD
"My Shadow."

SULLIVAN, A.
"Let me dream again."
"The Willow Song."

THOMAS, A. GORING
"A Summer Night."

TOSTI, P.
"Serenade."

TOURS,
"Because of thee."

WEINGAERTNER, FELIX
"Geübtes Herz."
"Ich fürt nicht Gespenster."
(One number.)

WOODFORDE-FINDEN, A.
"The temple Bells."
"Less than the Dust."

WOOLER, ALFRED
"Consider and hear me."
"Hear my Cry."

Tenor.

List (a)—

BARNBY, J.
"The soft southern Breeze"
(Rebeckah,

BRAHMS, J.
"Wir wandelten."
"Vergebliches Ständchen," op. 84, No 4.

DVORAK, A.
"Gute Nacht."
"Biblical Songs," No. 4.
"Biblical Songs," No. 5.

FIELITZ, A. VON.
"Rausch," op. 89, No. 2
"Hintern Rathaus," op. 89, No. 4.
(Breitkopf & Härtel ed.)

FLOTOW,
"Like a Beam from above" (Martha),

FRANZ, R.
"In Herbst," op. 17, No. 6.
"Marie," op. 18, No. 1.

GRIEG, ED.
"Ein Traum," op. 48, No. 6.
"Mein Ziel," op. 33, No. 12.
"Ragna," op. 44, No. 5.

HANDEL, J.
"Sound an Alarm" (Judas Macca-
beus).
"How vain is Man" (Judas Macca-
beus).

LISZT,
"I cherish thee."

MASSENET,
"Sonnet payen" (Pagan Sonnet).

MENDELSSOHN, F.
"He counteth all your Sorrows"
(Lobgesang).
"Der Blumenkranz."

SCHUBERT, F.
"Mein," op. 25, No. 11.
"Wo ist Sylvia," op. 106, No. 4.

SCHUMANN, R.
"Der Spielmann," op. 40, No. 4.

SIBELIUS, JEAN
"A Maiden yonder sings," op. 50,
No. 3.
"The silent Town," op. 50, No. 5.

STAINER, J.
"Quand je te vois" (No. 6, Seven
Songs, Novello's edition).

THOMAS, A GORING
"Ma voisine" (my neighbor).
"The Willow."

VERDI, G.
"La donna è mobile" (Rigoletto).

WEINGAERTNER, FELIX
"Schifferliedchen," op. 22, No. 6.
"Ich denke oft ans blaue Meer," op.
27, No. 2.
"Spielmannslied," op. 28, No. 9.
(Breitkopf & Härtel ed.)

WOLF, H.
"Der Gärtner."
"Wenn du zu den Blumen gehst."

List (b)—

ALLITSEN, F.
"An old English Love-song."

ARDITI, L.
"Let me love thee."

BALFE,
"Good night, Beloved."

BEACH, MRS. H.
"Empress of the Night."
"Exaltation."

CHADWICK,
"The Danza."

CLAY, F.
"I'll sing thee Songs of Araby."

COLERIDGE-TAYLOR, S.
"Eleanore."

COWEN, F. H.
"Love me if I live."

DAVIES, J. D.
"Good-night."

ELGAR, E.
"The Swimmer."
"After."

GOULD, MONK
"Molly dear."

HOLMES, A.
"An Irish Noel."

LEONCAVALLO, RUGGIRO
"Mattinata."

MALLINSON, A.
"Violet."
"Autumn."
"Alone in the Wood."
(Waldeinsamkeit.)

MASSENET,
"Ouvre tes yeux bleus."

MERZ, OTTO
"When Mildred Sings."

MEVER-HELMUND,
"Gondolier's Song."

NORWEGIAN FOLK-SONG,
"Old Bridget."

PAPINI, G.
"Morire."

RONALD, L.
"A Smile."
"If I might love you."

SALAMAN.
"I arise from Dreams of thee."

STANGE,
"Gretula."

SULLIVAN, A.
"The Sailor's Grave"

TOSTI, P.
"Ricordati di me."

TOURS, B.
"Mother o' Mine."
"Stars of the summer Night."

Baritone and Bass.

List (a)—

BENEDICT, J.
"How great, O Lord!" (St. Peter).

GRAHAM, J.
"Der Tod, das ist die kühle Nacht," op. 96, No. 1.

CACCINI,
"Amarilli."

COSTA, M.
"If thou shouldst mark Iniquities" (Eli).

DVORAK, A.
"Biblical Songs," No. 4.
"Biblical Songs," No. 3.

FAURE,
"The Palms."

FRANZ, R.
"Abends," op. 16, No. 4.
"Die Rose, die Lilie," op. 34, No. 5.

GOUNOD,
"The King of Love."
"There is a green Hill."

GRIEG, E.
"Des Dichters Herz," op. 5, No. 2.
"Ich liebe dich," op. 5, No. 3.

HANDEL, G. F.
"Pluck Root and Branches" (Esther).

HAYDN, J.
"Rolling on foaming Billows" (Creation).
"With Joy, the impatient Husbandman" (The Seasons).

LISZT, F.
"Es muss ein Wunderbares sein."

LOEWE, C.
"Heinrich der Vogler," op. 56, No. 1.

MALLINSON, A.
"Eldorado."
"Slow, Horses, slow."

MASSENET, J.
"Dors, Ami!"

MENDELSSOHN, F.
"It is enough" (Elijah).
"O God, have mercy" (St. Paul).

MOZART, W. A.
"If you would dance" (Se vuol ballare) (Figaro).
"Possenti numi" (O Isis, etc.) (Magic Flute).

SCHUBERT, F.
"Resting Place" (Aufenthalt).
"Krieger's Ahnung."

SCHUMANN, R.
"Ich grolle nicht."
"Die beiden Grenadiere."

THOMAS, A. GORING
"Le Baiser" (A Memory).

TSCHAIKOWSKY, P.
"Pilgrims' Song."

WEINGAERTNER, FELIX
"Nelken," op. 28, No. 3.
"Auf einem verfallenen Kirchhofe," op. 28, No. 5, (To count as one number.)
"Guter Rat," op. 28, No. 6.
"Schuhmacherlied," op. 28, No. 8. (Breitkopf & Härtel ed.)

WOLF, HUGO
"Gebet."
"Gesang Weyla's."
"Wer sich der Einsamkeit ergiebt."

List (b)—

ADAM,
"Cantique de Noël."

ALLITSEN, F.
"The Lute-player."
"Margaret."
"Come not when I am dead."
"Prince Ivan's Song."
6 Songs (Ascherberger ed.).

AYLWARD, FLORENCE
"The Call of Life."

BANTOCK, GRANVILLE
"Will-o'-the-wisp." Jester Songs, No. 3.
"The Jester," Jester Songs, No. 1. (Breitkopf & Härtel ed.)

BEACH, MRS. H.
"Arietta."
"With Violets."
"Good Morning" and "Good Night."

BENEDICT, J.
"Rage, thou angry Storm."

COATES, ERIC
"Melanie".

COWEN, F. H.
"The Seasons."

DIX, J. AIRLIE
"Egyptian Love-song."

ELGAR, E.
"Like to the damask Rose."
"A War Song."

GERMAN, ED.	QUILTER, ROGER
"Three Baritone Songs" (any two) (Boosey ed.).	"Come away, Death." "O Mistress Mine."
"Rolling down to Rio" (Novello ed.).	"Blow, blow, thou winter Wind." 3 Shakespeare Songs (Boosey ed.).
HENSCHEL, G.	RONALD, LANDON
"Young Dietrich."	"My Realm of Love."
HUHN, BRUNO	SARJEANT, J.
"Invictus."	"Blow, blow, thou winter Wind."
HUSSELL, ALLEN T.	SOMERVELL, A.
"The riderless Steed."	"Birds in a high hall Garden." "Go not, happy Day." "Oh, let the solid Ground." ("Maud" Cycle.)
KORBAY, F.	SQUIRE, W. H.
"There's on Earth" (Hungarian Song)	"The Irish Fusilier."
LOGAN, FREDERIC KNIGHT	STANFORD, C. V.
"I adore Thee."	"Drake's Drum." "The old Superb."
MACFARREN,	WALLACE, WM.
"The Linnet Song."	"Song of Mine." "Minnie Song" (Freebooters' songs).
MALLINSON, A.	WALTHEW, R. H.
"Eleanore." "Over the Western Sea."	"When my Baby sings."
NEEDHAM, A.	WILLIAMS, R. VAUGHAN
"My Irish Wife."	"The Vagabond." "Bright is the Ring of Words." Songs of Travel (Boosey ed.).
NELSON, HERBERT H.	
"Wolfgof the Bowman."	

Recitative.

Soprano.

HANDEL,	"No more in Zion" (Judas Macca- baeus)
"And the Angel said unto them" (Messiah).	"Blest be the Lord" (Solomon).

Contralto.

COSTA,	MENDELSSOHN,
"Weep not, my Mother" (Naaman).	"Now Cherith's Brook is dried up" (Elijah).
HANDEL,	
"Great Prophetess" (Deborah).	

Tenor.

HANDEL,	HAYDN,
"My Arms! against the Gorgias will I go" (Judas Maccabaeus).	"And God created Man" (Creation).
"Thanks to my Brethren" (Judas Maccabaeus).	

Bass.

HANDEL,	HAYDN,
"I'll hear no more" (Esther). "Be comforted" (Judas Maccabaeus)	"At last the bounteous Sun" (The Seasons).

ORGAN.

Junior Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number, at least, must be chosen from the list of pieces by Bach, the candidate being permitted the freedom of choice in the remaining seven pieces. One number must be prepared without teacher's assistance:—

BACH, J. S.

Eight short Preludes and Fugues (Peters' edition, vol. 8), any two, Prelude and Fugue in C minor (Peters' edition, vol. 4, No. 6), Prelude and Fugue in E minor (Peters' edition, vol. 3, No. 10), Prelude and Fugue in G minor and major (Peters' edition, vol. 8, Nos. 11 and 12), Fantasia in C minor (Peters' edition, vol. 4, No. 12), Canzona in D minor (Peters' edition, vol. 4, No. 10), Allabreve in D (Peters' edition, vol. 8, No. 6).

BACHE, F. E.

Introduction and Allegro in D.

BAIRSTOW, E. C.

Scherzo in A flat.

BUCK, DUDLEY

'At Evening.

BUESSEN, HENRI

Marche de Fête, op. 36 (Durand et Fils edition).

CALKIN, J. BAPTISTE

Andante con moto, op. 101.
Festival March, op. 80.

D'EVRY, E.

Meditation (Lemare's Recital Series, No. 13).

DESHAVES,

Prelude in D (Schirmer).

DUBOIS, TH.

Marche de Procession in D.
Cantilene Nuptiale in A flat.
Toccata in G.

GIGOUT, E.

Marche Religieuse in E flat.

GUILMANT, A.

Marche triumphale in E flat, op. 34 (Novello edition).
Canzona in A minor, op. 40.
Allegretto in B minor, op. 19.
Cantilene pastorale in B minor, op. 15.
Prière et Berceuse, op. 27.

HANDEL-THORLEY, W.

Grand Chœur in D, op. 18.
Cazonne (Durand et fils ed.)

HAILING, R. G.

Chanson de Joie.

HOLLINS, ALFRED

In Springtime.
Berceuse.
Spring Song.

HOPKINS, ED. J.

Adagio cantabile in D (Weekes' ed.)

KARG-ELERT, S.

Choral Improvisationen, op. 65, Nos. 16, 33, 44, 45, 59; any two.

LEMARE, E. H.

Chant sans paroles.
Gavotte Moderne.
Spring Song (From the South).
Souvenir.
Traumlied.
Liebestraum.
Romance in D flat.

LEMMENS, J. N.

Prayer in E.
Marche Triumphale in D.
Finale in D.

MERKEL, GUSTAV

Prelude in E flat, op. 100, No. 1.
Postludium in D.
Pastorale in G.
Fantasia in E minor, op. 133.
Overture in C.

MENDELSSOHN, F. B.

Prelude and Fugue in G, No. 2.
Sonata in C minor, No. 2.
Sonata in D, No. 5.

NEWTON, ERNEST

Duettino in G.

REA, WM.

Three Organ pieces (any one). Augener edition, No. 8771.

RHEINBERGER, JOS.

Twelve Trios, op. 189 (any one).
Twelve Characteristic Pieces, op. 156 (any one).

RINCK,

Postlude in F major, Organ School, Bk. V., No. 3.

SAINT-SAENS,

Communion in E, op. 13.

SALOME, TH.	WEST, J. E.
Cantilene in A minor.	Three Preludes (2nd ser). Any two.
Offertoire in D flat.	Novello's edition.
Grand Choeur in A.	
SILAS, E.	WESLEY S. S.
March in B flat, op. 95, No. 2.	Larghetto with variations in F sharp
Meditation in a Cathedral, op. 95,	minor.
No. 5.	Andante in E flat (2-4 time).
	Andante in G (3-4 time).
SMART, HENRY	WHEELDON, H. A.
Andante Grazioso in G.	Cantilene (Lemare Recital Series).
Moderato in D.	Berceuse in G.
Six short and easy Pieces (any one).	
Novello's edition.	
Three Andantes in C, F, A; any one.	
TOURS, B.	WOLSTENHOLME, W.
Allegretto Grazioso.	Andantino (Lemare Recital Series).
Minuet and Trio in G.	Canzona (Lemare Recital Series).
Fantasia in C.	Le Carillon.
	The Question and The Answer.
	(Any one.)

Candidates must also be prepared to play on pedals all major scales, compass one octave; to play at sight a simple chant or hymn tune as may be required by the examiner; to transpose at sight a simple chant; play at sight a simple organ composition, and to answer questions on pitch and character of stops, and registration, etc. There will also be an ear test on the major, minor and perfect intervals within the octave.

Junior Organ Certificate.

Successful candidates in the Junior Organ Examination who have passed the Junior Theory Examination, will receive the Junior Organ Certificate of the University.

Marks will be awarded under the following heads in the Junior Organ Examination:—

	MAXIMUM.
Accuracy as to notes, rests, etc.,	10
Independence of action between hands and feet,	8
Touch—legato, clear part-playing, etc.,	12
Choice and management of stops,	6
Phrasing,	12
Strictness and choice of tempo,	10
Musicianship in general requirements and self-studied piece	12
Sight playing,	6
Hymn playing,	6
Transposition,	6
Ear test,	6
Questions on organ, stops, etc.,	6

For particulars as to fees, see page 62.

Intermediate Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number, at least, must be chosen from the list of pieces by Bach, and one must be by Mendelssohn—the candidates being allowed freedom of choice in the remaining six pieces. One number must be prepared without the teacher's assistance:—

BACH, J. S.

Sonata in E flat, No. 1, Peters' edition
vol. 1.
Sonata in D minor, No. 3, Peters' edition, vol. 1.
Concerto in G. No. 1, Peters' edition, vol. 8.
Prelude and Fugue in G, No. 2, Peters' edition, vol. 2.
Prelude and Fugue in A minor, No. 8 Peters' edition, vol. 2.
Prelude and Fugue in C, No. 1, Peters' edition, vol. 2.
Prelude and Fugue in E flat (St. Ann's) No. 1, Peters' edition, vol. 3.
Prelude and Fugue in D. No. 3, Peters' edition, vol. 4.
Toccata and Fugue, D minor, No. 4, Peters' edition, vol. 4.
Choral Prelude in A (4-4 time) Novello, O.C. 318. (Allein Gott in der höh' sei ehr.)
Choral Prelude in G (6-8 time) Novello, O.C. 310.
Choral Prelude (Wachet auf). Novello O.C. 356.

BERENS, HERMANN

Fantasia in C minor. Augener's edition, No. 8722.

BOROWSKI, FELIX

Sonata, No. 1 in A minor.
Suite No. 1 in E minor. Laudy ed.

BOELLMANN, L.

Suite Gothique.

BRAHMS, J.

11 Choral Preludes, Nos. 1, 2 and 3; 8
9, 10 and 11. Simrock ed.

BREWER, A. HERBERT

Triumphal Song.

BUCK, DUDLEY

Sunshine and Shadow, from our tone Pictures.
Holy Night, from four tone Pictures.

FRANCK, C.

Pastorale in E, op. 19, No. 4.
Three pieces, Fantasia, Cantabile, Piece heroique; any one.

FREYER, H.

Concert Fantasia in F minor.

FRICKER, H. A.

Concert overture in C minor.

GADE, N.

Three Pieces. (Any one.) Augener ed.
8704.

GUILMANT, A.

Marche sur un thème de Handel, op. 15
Légende and Final Symphonique, op. 71.
Finale, Grand Chœur in E flat, op. 40.
Marche Funèbre and Chant Séraphique, op. 17.
Fantasia sur deux Mélodies Anglaises, op. 43.

HANDEL-BEST,

Six Concertos, Nos. 2, 3, 5 (any one).

HARWOOD, BASIL

Requiem Aeternam.

HESSE, A.

Prelude and Fugue in D minor, op. 66
(Augener).
Variations on an original theme in A flat.
Variations on an original theme in A flat.
Toccata in A flat.

HOLLINS, ALFRED

Overture in C minor.
Intermezzo in D flat.
Triumphal March.

HOPKINS, ED. J.

Allegro Finale in A (Jubilee).
Andante Grazioso.
Allegro Moderato in A (Weekes' ed.).

HOVTE, W. S.

Scherzo in B flat.

JOHNSON, BERNARD

Two Duologues (both).

KARG-ELERT, SIGFRID

Trois Impressions, op. 72 (any one).
Choral Improvisationen, op. 66 Nos.
12, 38, 47 (any one).

LEMARE, E. H.

Marche Solennelle.
Rêverie, op. 20.
Pastoral Poem, op. 54.

LEMMENS, J. N.
 Fantasia in A minor (Schirmer).
 Hosannah; Ite missa est; Sonata Ponti
 scale.

LLOYD, C. H.
 Sonata in D minor. Novello.

MACPHERSON, CHAS,
 Fantasy Prelude. Novello.

MENDELSSOHN, F. B.
 Sonatas, Nos. 3, 4, 6 (any one).
 Prelude and Fugue in D minor, No. 2.

MERKEL, GUSTAV
 Sonata No. 5, D minor, op. 148.
 Sonata, No. 6 E minor. op. 148.
 Adagio in E, op. 35. Augener ed. 8706.

MORANDI, E.
 Overture in E minor

PIUTTI,
 Sechs Stücke, op. 11 (any one).

RAFF, J.
 Introduction and Fugue in E minor.
 Augener ed. 8702.

REGER, MAX.
 3 Organ Pieces, op. 7, any two, Augener
 ed. 5825.

RHEINBERGER, J.
 Fantasia Sonata in A flat, No. 2.
 Augener ed. 8701.
 Pastoral Sonata in G, No. 3.
 Sonata in A minor, No. 4.
 Sonata in F sharp minor, No. 5.
 Monologues, op. 156 (any two).
 Twelve Pieces, op. 174 (any two).

SAINT-SAENS, C.
 Elevation in E.
 Benediction Nuptiale.
 Fantasia in E flat.
 Prelude and Fugue in B, op. 99, No. 2.

SCHUMANN, R.
 Six Studies, op. 56 (any two).

SILAS E.
 Fantasia on St. Ann's Tune.

SMART, H.
 Postlude in D. Novello.
 Andante E minor. Noveilo.
 Andante in G. Novello.
 Solemn March in E flat.
 Com moto en forme d'ouverture. Ash
 down.

STEWART, R. P.
 Concert Fantasia in D minor. Novello.

WESLEY, S. S.
 Choral Song and Fugue.
 Andante in F.

WEST, J. E.
 Song of Triumph. Novello.
 Festal Commemoration. Novello.
 "O Filii" with variations. Novello.

WIDOR, C. M.
 First Symphony (Marche Pontificale
 Intermezzo, Finale).
 Second Symphony (Salve Regina, Pas-
 torale, Finale).

WILLAN, HEALEY
 Prelude and Fugue in C minor.

WOLSTENHOLME, W.
 Cantilene in A flat.
 Sonata in style of Handel.
 Festival Toccata in B flat.

Candidates must be prepared to play all major and minor scales on pedals, compass one octave; to play at sight, and with appropriate registration, several verses of a hymn tune or choral; to play at sight an organ composition; to transpose a hymn tune or choral into any key required within the compass of a third, above or below, to answer questions on organ construction and registration, etc., and to pass an ear test on any interval within the octave.

Intermediate Organ Certificate.

Successful candidates in the Intermediate Organ Examination, who have passed the Intermediate Examination in Theory, will receive the Intermediate Organ Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Organ Examination:—

	MAXIMUM.
Accuracy as to notes, rests, etc.	10
Independence of action between hands and feet,	8
Touch—legato, clear part-playing, etc.,	12
Choice and management of stops,	6
Phrasing,	12
Strictness and choice of tempo,	10
Musicianship in general requirements and self-studied piece,	12
Sight playing,	6
Hymn playing,	6
Transposition,	6
Ear test,	6
Questions on organ, stops, etc.,	6

For particulars as to fees, see page 62.

VIOLIN.
Primary Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs, and bows in perfect condition.

Candidates will be required to prepare six studies, and four pieces chosen from the following list, one piece being selected from each group:—

Studies.

DONT,
Op. 38. Twenty Exercises.

Group No. 1:—

DANCLA,
Six airs variés, op. 89 (any one).

CORELLI;
One "Sarabande," one "Gavotte,"
and one "Gigue" (these three being
considered as one number). Use
Litoff edition.

HENRY, J. HAROLD
Mazurka.

BOROWSKI,
Adoration.

DOELB, WILHELM
Bolero, op. 44, No. 2.

Group No. 2:—

HANDEL,
Bourrée (Classic Pieces, Peters).

MOZART,
Menuetto (Classic Pieces, Peters).

BACH,
Loure (Classic Pieces, Peters).

GABRIEL-MARIE,
La Cinquaintaine.

GILLET,
Passepied.

BOCCHERINI,
Menuetto.

GLUCK,
Gavotte from *Don Juan*.

DITTERSDORF,
Deutscher Tanz (Burmester).

Group No. 3:—

GLUCK,
Andante (Classic Pieces, Peters)

Pieces.

BACH,
Sarabande (Classic Pieces, Peters)

TARTINI.
Adagio (Classic Pieces, Peters).

HUMMEL,
Romance (Classic Pieces, Peters)

HANDEL,
Largo (Classic Pieces, Peters).

HAYDN,
Serenade.

SCHUBERT,
Preghiera.

SCHUMANN,
Träumerei.

Group No. 4:—

HUSSLA,
Barcarolle.

SEITZ,
Menuett.

HENRY, J. HAROLD.
Valsette.

WARNER, H.
Allegretto Grazioso.

PAPINI,
Romanze in F.

BOHM,
Moto perpetuo (in D).

BOROWSKI,
Berceuse.

STEARNS, C. C.
Serenade.

BUSCH, CARL
The Top.

HERRMANN, TH.
Serenade, op. 77.

N.B.—Candidates are advised to memorize as much as possible of **their** work.

Technical Tests, etc.

Candidates must be prepared to play (from memory) all the major scales and all the minor scales (both melodic and harmonic forms) through two octaves.

Sight Reading.

Candidates will be required to play at sight a simple piece in the first three positions.

Primary Violin Certificate.

Successful candidates in the Primary Violin Examination will be awarded the Primary Violin Certificate of the University.

For particulars as to fees, see page 62.

Marks will be awarded under the following heads in the Primary Violin Examination:—

	MAXIMUM.
Position.	12
Purity of intonation,	12
Tone—quality and volume,	12
Technique, left hand,	12
Technique, bowing,	12
Accuracy of notation in both bow and finger markings,	10
Style, conception (natural qualifications),	10
Memory,	10
Sight reading	10

Junior Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs, and bows in perfect condition. Candidates will be required to prepare six studies, and six pieces chosen from the following list, one piece being selected from each group.

Studies.

KREUTZER,
42 studies (Hermann or David edition preferred). Any six studies taken from these between No. 2 and No. 30.

Pieces.

Group No. 1 :—

DE BERIOT,
Scène de Ballet (Bolero, or Tempo di Valse).
Air Varié No. 6 or No. 7.

RODE,
7th Concerto (1st or 3rd movement).
Air Varié in G (David).

BACH,
Concerto in A minor (1st or 3rd movement).
Concerto in E (1st or 3rd movement).

Group No. 2 :—

VIEUXTEMPS,
Rêverie.

ERNST,
Elégie.

SPOHR,
Barcarole.

HOLLAENDER,
Spinning Song.

BOHM,
Cavatina.

RAFF,
Cavatina.

Group No. 3 :—

WIENIAWSKI,
Mazurkas (any one).

DVORAK,
Indian Canzonetta.

RIES,
Barcarolle (op. 34).

RAMEAU,
Rigaudon (Burmester).

Group No. 4 :—

BACH,
Air on G string.

BORNSCHEIN,
Rêverie Tristesse.

GODARD,
Berceuse from Joselin.

ARNOLD, G. W.
Meditation.

SIMON,
Berceuse.

SITT,
Barcarole

SCHUMANN.
Evening Song (Joachim).

RIES,
Barcarole from Suite in G.

Group No. 5 :—

HANDEL
Sonatas (any one).

SCHUBERT,
Sonatinas (any one).

MOZART,
Sonatas (any one).

Group No. 6 :—

DVORAK,
Humoreske (Kreisler).

SINDING,
Prelude (op. 43).

HUSS, HENRY HOLDEN
Romance in E

GOSSEC,
Gavotte.

D'AMBROSIO,
"Waltz."

MOZART,
Deutscher Tanz.

DEBEFVE,
Berceuse (G major)

DRDLA,
Souvenir.
Serenade.

N.B.—Candidates are advised to memorize as much as possible of their work.

Technical Tests, etc.

Candidates must be prepared to play from memory all major scales, also all minor scales (melodic and harmonic forms) through three octaves; also all major scales in thirds, sixths and octaves; compass—one octave only.

Sight Reading.

Candidates will be required to play at sight a piece of moderate difficulty.

Junior Violin Certificate.

Successful candidates in the Junior Violin Examination, who have passed the Junior Theory Examination, will be awarded the Junior Violin Certificate of the University.

Marks will be awarded under the following heads in the Junior Violin Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Rhythm, choice of tempo, phrasing, etc.,	15
Style, emotion, brilliancy (natural qualifications)	15
Sight reading,	15
Memory,	10

For particulars as to fees, see page 62

Intermediate Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such.

Candidates will be required to prepare six studies and seven pieces chosen from the following list, one piece being selected from each group:—

Studies.

KREUTZER,
42 studies (the exercises in double
stopping). **RODE,**
24 Caprices.

Pieces.

Group No. 1:—	VIOTTI Adagio from 22nd Concerto (David).
DE BERIOT, Concertos (any one, complete).	MOZART, Adagio from Concerto in A (David).
MOZART, Concertos (2 movements from any one).	BRUCH, Adagio from Concerto in G minor.
VIOTTI, 22nd Concerto (1st or 3rd movement).	MENDELSSOHN, Andante from Concerto in E minor.
KREUTZER, Concertos (13th or 19th complete).	Group No. 4 :—
Group No. 2:—	WIENIAWSKI, Valse caprice.
WIENIAWSKI, Legende.	HUBAY, Hejra Kati.
RIES, Adagio from Suite in G.	D'AMBROSIO, Romanze.
BEETHOVEN, Romance in G. Romance in F.	VIEUXTEMPS, Fantasie caprice.
BOHM, Legende.	ZARZYCKI, Mazurka.
BRUCH, Kol Nidrey.	VIEUXTEMPS, Ballade e Polonaise.
GODARD, Adagio from Concerto in A minor. Adagio pathetic.	MENDELSSOHN, Andante (from Concerto).
GOLDMARK, Andante from Concerto.	LEONARD, Souvenir de Bade
BROCKWAY, Romance, op. 31, No. 3.	WILHELMJ, A. Ballade, op. 40.
Group No. 3:—	DRDLA, F. Polichinelle, op. 41.
SPOHR, Adagio from 9th Concerto. Adagio from 11th Concerto. Adagio from 7th Concerto.	Group No. 5 :—
RIES. Suite in G (moto perpetuo).	

HAUSER, Hungarian Dances.	GADE, Sonatas (any one).
LECLAIR, Tambourine.	BACH, Sonatas for Violin Solo, any two movements.
SCHUBERT, L'abeille.	
PAGANINI, Moto perpetuo.	Group No. 7 :—
VIEUXTEMPS, Tarantelle, op. 22, No' 5.	MASSENET, Crépuscule (Hubay).
HUBAY, The Butterfly.	FLOERSHEIM Idylle.
Group No. 6. :—	TSCHAIKOWSKI, Sérénade Mélancolique.
RUST. Sonata in D minor.	MASSENET, Méditation de Thaïs.
LECLAIR. Sonatas (David), any one.	DEBUSSY, En Bateau. Menuet.
NARDIDI Sonatas (David), any one.	PAPINI, Contemplation.
BEETHOVEN, Sonatas Nos 1, 2, 4, 5 (any one).	SARASATE, Miramar, op. 42.

Technical Tests, etc.

Candidates must be prepared to play from memory the major and minor scales in thirds, sixths and octaves through two octaves, also arpeggios in octaves (compass two octaves).

Technic of the Bow.

Sight Reading.

Candidates will be required to play at sight one slow and one quick movement of moderate difficulty.

Intermediate Violin Certificate.

Successful candidates in the Intermediate Violin Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Violin Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Violin Examination:—

	MAXIMUM.
Tone—quality and volume.	15
Technique, left hand.	15
Technique, bowing.	15
Individuality, style and natural qualifications.	15
Interpretation, choice of tempo, phrasing, etc.	15
Sight reading.	15
Memory.	10

For particulars as to fees, see page 62.

VIOLONCELLO.

Primary Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs and bows in perfect condition.

Candidates will be required to prepare fifteen studies and four pieces chosen from the following list, one piece being selected from each group:—

Studies.

LEE, SEBASTIAN
Op. 31, 40 Exercises

Pieces.

Group No. 1:—

GABRIEL-MARIE,
La Cinquantaine

LEE, SEBASTIAN
Gavotte, op. 112.

Group No. 2:—

GOLTERMAN, GEORGE.
Andante (from A minor Concerto).

SCHUMANN,
Träumerei.

POPPER,
Wiegenlied

THOME, FRANCIS
Simple Aveu.

GODARD,
Berceuse

FISHER,
Romance.

Group No. 3:—

MASSENET,
Elegie.

WAGNER,
Evening Star.

GABRIEL-MARIE,
Lamento.

MENDELSSOHN,
Spring Song.

GILLET,
Madrigal.

Group No. 4:—

BURGMUELLER
3 Nocturnes.

GOLTERMAN,
Romance.
Le Rêve.

DUNKLER,
Rêverie

RUBINSTEIN,
Melody in F.

NOTE.—Candidates are advised to memorize as much as possible of their work.

Technical Tests, etc.

Candidates must be prepared to play from memory all major and the melodic minor scales through two octaves.

Sight Reading.

Candidates will be required to play at sight a simple piece in the four first positions.

Primary Violoncello Certificate

Successful candidates in the Primary Violoncello Examination will be awarded the Primary Violoncello Certificate of the University.

For particulars as to fees, see page 62.

Marks will be awarded under the following heads in the Primary Violoncello Examination:—

	MAXIMUM.
Position,	12
Purity of intonation,	12
Tone—quality and volume,	12
Technique, left hand	12
Technique, bowing,	12
Accuracy of notation in both bow and finger markings,	10
Style, conception (natural qualifications).	10
Memory,	10
Sight reading,	10

Junior Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs and bows in perfect condition.

Candidates will be required to prepare six studies and six pieces chosen from the following list, one piece being selected from each group:—

Studies.

GRUETZMACHER.
Op. 38.

MERCK,
20 Exercises.

Pieces.

Group No. 1 :—

POPPER,
Gavotte in D.

GOLTERMAN,
Tarantelle.

FISHER,
Czardas.

DE BOISDEFFRE,
Suite Orientale.

Group No. 2 :—

CHOPIN,
Nocturne (Servais)

POPPER,
Widmung.

MASSENET,
Last Dream of the Virgin

Group No. 3 :—

GOLTERMAN,
Grand Duo, op. 25.

POPPER,
Romance.

GILLET,
Pastorale.

THOME,
Andante Religioso.

SAINT-SAENS,
Le Cygne.

DUNKLER,
La Fileuse.

Group No. 4 :—

MENDELSSOHN,
2 Sonatas.

BEETHOVEN,
5 Sonatas.

Group No. 5 :—

ROMBERG,
Concertino

LEE,
Op. 39—Duets.

Group No. 6 :—

SCHROEDER,
Concerto.

GOLTERMAN,
3rd or 4th Concerto

NOTE.—Candidates are advised to memorize as much as possible of their work.

Technical Tests, etc.

Candidates must be prepared to play from memory all major and melodic and harmonic minor scales and also arpeggios through two octaves; they will also be tested in the simplest form of double stopping.

Sight Reading.

Candidates will be required to play at sight a piece of moderate difficulty.

Junior Violoncello Certificate.

Successful candidates in the Junior Violoncello Examination, who have passed the Junior Theory Examination, will be awarded the Junior Violoncello Certificate of the University.

Marks will be awarded under the following heads in the Junior Violoncello Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Rhythm, choice of tempo, phrasing, etc.,	15
Style, emotion, brilliancy (natural qualifications),	15
Sight reading	15
Memory.	10

For particulars as to fees, see page 62

Intermediate Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such.

Candidates will be required to prepare six studies and four pieces chosen from the following list, one piece being selected from each group:—

Studies.

DUPONT.
21 Exercises.

Pieces.

Group No. 1 :—	Group No. 3 :—
POPPER, Hungarian Rhapsody and Tarantelle, op. 33	RAFF, Sonata.
CASELLA, Chanson Napolitaine	BOELLMAN, Sonata.
SERVAIS, Fantaisie Caracteristique	MOZART, Sonata.
MAX BRUCH, Kol Nidrei.	Group No. 4 :—
BACH, Aria.	LALO, Concerto in D.
LALO, Chants Russes.	ROMBERG, Concerto in No. 2.
Group No. 2 :—	GOLTERMAN, Concerto in A minor.
SERVAIS, Concerto Militaire Souvenir de Spa	SAINT-SAENS, Concerto in A minor
RIES, Grand duo on Russian Airs.	POPPER, Concerto in E minor.
D'ERLANGER, Andante Symphonique.	KLUGHARDT, Concerto in A minor

Technical Tests, etc.

Candidates must be prepared to play from memory the major and minor scales in thirds and sixths through one octave.

Technic of the Bow.

Sight Reading.

Candidates will be required to play at sight one quick and one slow movement of moderate difficulty.

Intermediate Violoncello Certificate.

Successful candidates in the Intermediate Violoncello Examination, who have passed the Intermediate Theory Examination, will be awarded the Intermediate Violoncello Certificate of the University.

Marks will be awarded under the following heads in the Intermediate Violoncello Examination:—

	MAXIMUM.
Tone—quality and volume,	15
Technique, left hand,	15
Technique, bowing,	15
Individuality, style (natural qualifications),	15
Interpretation, choice of tempo, phrasing, etc.,	15
Sight reading,	15
Memory,	10

For particulars as to fees, see below

Table of Fees for Local Examinations.

NOTE.—Candidates' names (in the proper form of application) and fees must be in the hands of the Registrar of the University on or before November 1st, 1916, and May 9th, 1917. No application will be received after these dates.

The fees for certificates will be returned to unsuccessful candidates.

Theory:—

Junior	\$2.00
Intermediate	3.00
Senior	4.00
Certificate in each grade	1.00

Pianoforte, Singing, Violin and Violoncello:—

Elementary Piano	\$2.00
Primary	3.00
Junior	4.00
Intermediate	5.00
Teacher's Course	10.00
Certificate in each grade	1.00
Diploma in Teacher's Course	5.00

Organ:—

Junior	\$4.00
Intermediate	5.00
Certificate in each grade	1.00

A duplicate of the marks awarded to a candidate in a practical subject by the examiner will be issued on payment of a fee of twenty-five cents.

HIGHER EXAMINATIONS.**For the Diploma of Licentiate in Music, University of Toronto
(L. Mus., Tor.).**

The Higher Examinations of the University are of a professional standard, and are also regarded by the University as a qualification for teaching.

The examinations for the diploma of Licentiate in Music, University of Toronto, will be held only at the University annually in June, and will be presided over by a specially appointed Board of Examiners.

Applications must be forwarded to the Registrar of the University on or before May 9th. The fees for examination and diploma must, in all cases, accompany the candidate's application for examination. The fee for diploma will be returned to unsuccessful candidates. The names and addresses of candidates should be written on the proper form of application, which may be obtained through the Registrar of the University.

The examination for the diploma of Licentiate in Music shall be at least forty minutes in length.

Candidates who fail to pass the examination will be allowed to present themselves at a succeeding examination on payment of half the regular fee.

PIANOFORTE.

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the theory of music.

Candidates must be prepared to play eight numbers chosen from the following list of compositions: One number must be by Bach, one by Beethoven, one by Chopin, one by Schumann, and one by Liszt, the candidate being permitted freedom of choice in the remaining three numbers. One number must be prepared without assistance.

Licentiate Piano.

ARENSKY,
Third Suite (First piano part).

BACH, J. S.
Chromatic Fantasia and Fugue.
English Suite No. 3 in G minor. (Peters' edition, vol 203; Schirmer Library, No. 17).
Partita, No. 6 (Peters' edition, vol. 206, Schirmer Library, No. 21).
Fantasia and Fugue in A minor (Peters' edition, vol. 208).

BACH-BUSONI,
Orgelchoralvorspiele (Breitkopf and Härtel).
Wachet auf, No. 2 and Nun freut euch, liebe Christen, No. 4.
Prelude and Fugue in D major.

BACH-LISZT,
Prelude and Fugue in A minor.

BACH-TAUSIG,
Toccata and Fugue in D minor.

BARGIEL, W.
Suite in A minor, op. 21.

BEETHOVEN,
Fifteen Variations in E flat, op 35.
Six Variations in D, op. 76.
Sonata in E flat, op. 27, No. 1.
Sonata in D, op. 28.
Sonata in C, op. 53.
Sonata in F minor, op. 57.
Concerto, No. 1, op. 15.
Concerto, No. 2, op. 19.
3rd Concerto, op. 37.
4th Concerto, op. 58.
5th Concerto, op. 73.

BRAHMS, J.
Scherzo in E flat minor, op. 4, and Clavierstücke, op. 118, Nos. 1, 2 and 3.
Variations and Fugue on a theme by Handel, op. 24.

CHOPIN, FR.
Andante Spianato and Polonaise, op. 22.
Allegro Maestoso.
Polonaise in A flat, op. 53.
Rondo, op. 1.
Ballade in G minor, op. 23.
Nocturne in G, op. 37, No. 2, and Etudes, op. 10, Nos. 2, 4 and 5.
Nocturne in C minor and Etudes, op. 25, Nos. 8, 9 and 11.
Concerto in F minor.
Concerto in E minor, op. 11, first movement or last two movements.
Sonata, op. 35, B minor.
Variations Brillantes, op. 12.
Polonaise, op. 44.

DVORAK, A.
Poetische Stimmungsbilder, op. 85.
Tema mit Variations, op. 36.

FRANCK, C.
Prelude, Choral and Fugue.
Prelude, Aria and Finale.

GRIEG,
Ballade in G minor, op. 24.
Concerto in A minor, op. 16.

GLAZOUNOW, A.
First Sonata, op. 74.

GROENDAHL, A. BACKER
Études de Concert, op. 47, Nos. 1, 2 and 3.

HENSELT, A.
Concert Variations, E major, op. 1.

HILLER, F.
Concerto F sharp minor

JENSEN, AD.
Erotikon, op. 44, Nos. 3 and 4.

LIAPOUNOW, E.
Tarantelle, op. 25.

LISZT, FR.
Erl-König (Schubert), and Polonaise in E.
Études d'exécution transcendante, Nos. 4 and 5; 8 and 9; 11 and 12.
Ballade in B minor.
Concerto in A major.
Concerto in E flat.
Tarantella from Venezia e Napoli.
Rhapsodies Hongroises, No. 2, No. 12, No. 14.
Tannhäuser March (Wagner).
Etude in F minor.
Harmonies du Soir.
Rhapsody, No. 9.
Benediction du Dieu dans la Solitude.
Hungarian Fantasie (Primo).

LISZT-GOUNOD.
Faust Valse.

MACDOWELL, E. A.
Sonata in G minor (Eroica), No. 2, op. 50, Movements 1 and 2; 3 and 4.
Sonata Tragica (any two movements).
Keltic Sonata (any two movements).

MENDELSSOHN, F. B.
Prelude and Fugue in E minor, op. 35.
Variations Sérieuses, op. 54.
Concerto in G minor.
Three Caprices, op. 33 (any two)
Scherzo e Capriccio.
Concerto in D minor.

MOSZKOWSKI, M.
Valse in E major, op. 34, No. 1.
Caprice Espagnol, op. 37.
Concerto in E major (first movement).
Scherzo Valse, Boabdil.
Etude de Concert, op. 48, No. 1 or No. 2.
Pensées Fugitives, op. 66.
Les Vagues, op. 24.
Barcarolle, op. 27.

MOZART, W. A.

Concerto in D minor, complete with
Reinecke Cadenza to last move-
ment.

PADEREWSKI, I. J.

Introduction and Toccata, op. 6.
Thème Varié, op. 16, No. 3.

PAGANINI-LISZT,

La Campanella.
Capriccio in E flat.

RAFF, J.

Suite, G minor, op. 163.
Le Galop, op. 104.
Concerto C minor, op. 185.

RAVEL, MAURICE.

Jeux d'eau,

RUBINSTEIN, A.

Staccato Etude.
Concerto in D minor (any two move-
ments).
Polonaise (LeBal).
Concert Etude in C.

SAINT-SAENS, C.

Caprice in G (Alceste de Gluck).
Concerto in G minor (any two move-
ments).
Variations sur un thème de Beethoven,
op. 35.
Scherzo for two pianos (Primo), op. 87.

SAUER,

Octave Study in E major.

SCHARWENKA,

Theme and Variations, op. 48.

SCHUBERT, F.

Fantasia in G, op. 78.
Sonata in C minor.
Fantasia, op. 15, Wanderer Fantasia.

SCHUBERT-TAUSIG,

Marche Militaire.

SCHUMANN, R.

Papillons, op. 2.
Carnival, op. 9.
Études Symphoniques, op. 13, Thème
with any four Études.
Kriesleriana, op. 16, Nos. 1, 2, 3 and 4.
Fantasia, op. 17.
Sonata in F sharp minor, op. 11.

SCHLOEZER, PAUL DE.

Deux Études de Concert, op. 1. Either,
(Cranz edition.)

SGAMBATI, G.

Vecchio Menuetto and Toccata, op. 18.

SINDING, CH.

Fatum, Variations in C minor, op. 94
(Breitkopf & Härtel ed.).

SMETANA, F.

Concert Étude, op. 17.

STRAUSS-SCHUETT,

Kuss Valse, transcription.
Fledermaus Valse, transcription.

TSCHAIKOWSKI, P.

Concerto in B flat minor, first move-
ment. Second and third move-
ments.
Polacca de Concert, op. 72, No. 7.

TANYEFF,

Blumen Walzer.

TSCHAIKOWSKI-PAPST,

Concert Paraphrase on Eugen d'One
gin.

WEBER, C. M. VON.

Concertstücke, op. 79.
Sonata in A flat, op. 39.
Sonata in D minor, op. 49

Technical Tests, etc., in Higher Piano Examination.

Candidates must be prepared to play with accurate fingering, and from memory, the following tests:—

SCALES.—All major, minor and chromatic scales, legato and staccato, similar motion, with hands together. Major and minor scales, similar motion, separated by a third, a sixth and a tenth, compass four octaves. Major and harmonic minor scales in contrary motion. Legato scales to be played, with and without accents, in quarter, eighth and sixteenth notes, staccato scales in quarter and eighth notes only.

 = 176, hands separately.

 = 138, hands together.

Chromatic scales,

 = 168, hands separately.

 = 126, hands together.

All major and harmonic minor scales in double thirds and double sixths, in quarter and eighth notes, hands together.

 = 108.

CHORDS.—All major and minor common chords, solid and broken, with inversions, four note form; all dominant and diminished seventh chords, with inversions, solid and broken. Solid chords with arm strokes. Broken chords in quarter, eighth and sixteenth notes.

 = 132.

ARPEGGIOS.—Arpeggios formed of all the major and minor common chords; the dominant seventh and diminished seventh chords with inversions, through a compass of four octaves with hands separately, and with hands together, one octave apart.

 = 160, hands separately.

 = 138, hands together.

OCTAVES.—Major, minor and chromatic scales in similar motion. The arm strokes and legato, in quarter and eighth notes; wrist staccato in quarter, eighth and sixteenth notes.

 = 100.

TRANSPOSITION.—Candidates will be required to transpose at sight to any given key, a simple hymn tune.

SIGHT READING.—Candidates will be tested in sight playing.

PLAYING FROM A FIGURED BASS.—Candidates will be required to play at sight from a figured bass, adding three upper parts.

EAR TEST.—Candidates must be prepared to sing the major and minor scales, and any interval within the compass of the octave. If unable to sing, the candidate must recognize the intervals when played on the piano by the examiner (the keyboard not to be seen by candidate).

SIGHT SINGING.—Candidates will be required to sing at sight a melody, major or minor, with various modulations and chromatic intervals.

Marks will be awarded separately for the playing of the pieces and the technical tests, in each of which the candidates must obtain at least 60 per cent.

Candidates passing in one part of the examination, but failing in the other, although 60 per cent. of the total combined number of marks may have been obtained, will be required to present themselves for a supplemental examination on that part of the examination in which they may have failed. The fee for this supplemental examination will be ten dollars.

Marks will be awarded under the following heads:—

Scales, chords, arpeggios, octaves.

Accurate observance of notation, rests, etc., and correctness of fingering.

Phrasing, accent, and interpretation.

Discretion in use of pedal.

Quality of touch, and variety and graduation of tone.

Choice of time and steadiness of tempo.

Musicianship as displayed in self-prepared number and in the examination work generally.

Memory playing.

Sight reading.

Sight singing.

Playing from a figured bass.

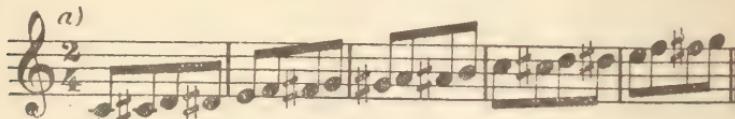
Transposition.

For particulars as to fees, see page 81.

SINGING.

Before a diploma is granted, candidates must pass the Junior and Senior Examinations (with honours) in the Theory of Music.

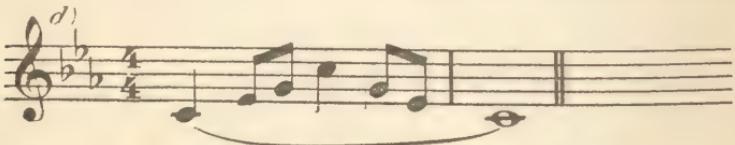
Candidates must be prepared (1) To sing any major, minor (melodic and harmonic) and chromatic scale; also scale passages from a given keynote, thus:—



and descending in the same way.



(2) To sing arpeggios of the major and minor common chord and their inversion, and of the dominant and diminished sevenths from a given note. See the following examples:—



(All these examples may be transposed to suit the compass of the voice)

- (3) To sing any interval above or below a given note.
- (4) To vocalize four studies of different character, two of which must be in a minor key, selected from Panseron—40 Vocal Exercises (high), Part II, any numbers (Novello). 42 Vocal Exercises (low), Part II, any numbers except 31, 36 (Novello). Panofka—12 Vocalizes, op. 86 (high or medium), any numbers except 1, 2, 6 (Augener 6809). 24 Vocalizes, op. 81 (in editions for high, medium, or low voices), any numbers except 8, 9, 10, 12, 14, 16 (Ricordi's special edition). Concone—15 Vocalises, op. 12 (high, medium or low), any numbers; 40 Lessons (low), 20, 29, 32, 36, 37, 38.
- (5) To sing four songs from the lists (a) and (b)—two from each list.
- (6) To sing two selections from the oratorio and two from the operatic lists respectively.
- (7) To sing two recitatives selected from groups (a) and (b)—one from each group.
- (8) To sing at sight, (1) an unaccompanied melody; (2) a portion of a song of moderate difficulty with accompaniment.
- (9) To sing and play the accompaniment of any solo given in the list for the Junior Local Examinations in Singing, and previously prepared by the candidate.

Candidates must bring their own accompanists.

Candidates may transpose numbers to any key suitable to the voice.

All candidates have the option of singing the words of their solos either in the original language or in the English translation of the same, but credit will be given for efficiency in foreign languages.

For particulars as to fees, see page 81.

Marks will be awarded under the following heads:—

- (1) Voice production.
- (2) Accuracy as to tempo in the selected songs and studies.
- (3) Management and control of breath.
- (4) Time and rhythm.
- (5) Correctness of intonation.
- (6) Precision and neatness in attacking and leaving notes.
- (7) Variety of tone, phrasing and expression.
- (8) Style and correctness in recitative performance.
- (9) Flexibility.
- (10) Distinctness and correctness of pronunciation.
- (11) Sight singing.
- (12) Satisfactory rendering of the prepared song and the candidate's own accompaniment to the same.

Licentiate.

Soprano.

Songs.

List (a)—

BEETHOVEN, L. VAN
"Neue Liebe, neues Leben."

BRAHMS, J.
"Meine Liebe ist grün," op. 63, No. 5.
"O wüßt' ich doch den Weg zurück,"
op. 63, No. 8.

CHOPIN,
"The Birdling."

DVORAK, A.
"O Virgin Mother, gracious be"
(Spectre's Bride).
"Hear my Prayer," Biblical Songs,
No. 3.

FIELITZ, A. VON
"Ich kann's nicht fassen," op. 8.
"Dorf-Idylle," op. 89, No. 3.

FRANZ, R.
"Willkommen, mein Wald!" op. 21,
No. 1.
"Vergessen," op. 5, No. 10.

GRIEG, ED.
"Herbst sturm," op. 18, No. 4.
"Vom Monte Pincio," op. 39, No. 1.

LISZT,
"Mignon's Song."
"Loreley."
(One number.)

LOEWE, C.
"Das Erkennen."

MARTINI,
"Plaisir d'amour."

MASSENET,
"Enchantment."
"Aubade" (Morning Song).

RUBINSTEIN, A.
"Frühlingsblick."
"Der Asra," op. 32, No. 6

SCARLATTI,
"Oh, cessate di piagarmi."

SCHUBERT, FR.
"Ave Maria."
"Rastlose Liebe," op. 5, No. 1.

SCHUMANN, R.
"Frühlingsfahrt."
"Abendlied," op. 42, No. 7

SIELBIUS, JEAN
"A Song of Spring," op. 50, No. 1.
"Longing," op. 50, No. 2.

STRAUSS, R.

"Zueignung," op. 10, No. 1.
"Du meines Herzens Königin" op.
21, No. 2.

TSCHAIKOWSKY,

"Warum," op. 6, No. 5.

VIDAL,

"Springtide". (Printemps nouveau)

WAGNER, R.

"Träume."

WEINGAERTNER, F.

"Drei Kränze," op. 32, No. 1
"Das Blumenmädchen," op. 32, No.
5, and "Scheidende Liebe," op.
32, No. 4 (Breitkopf & Härtel ed.)

WOLF, H.

"Lebe Wohl."
"Verborgenheit."

List (b)—

ALABIEFF, F.

"Russian Nightingale Song."

AUSTIN, FREDERICK

"Home Thoughts from Abroad" (No.
vello edition).

BANTOCK,

"Two Chinese Songs" (one number).

BEMBERG,

"Nymphs and Fawns."

BERLIOZ,

"Absence."

BISHOP,

"Lo! Here the gentle Lark."

BRUCH,

"Ave Marie."

CHAMINADE, C.

"Dreams."

CREMIEUX, OCTAVE

"The Flower that we love."

DELIUS, F.

"Abendstimmung."
"Love's Philosophy" (one number)

DRAPER, C. F.

"A Song in the Woods."

ERTEL, PAVE

"Tempest at Night."
"Jane Grey" (one number).

LOGAN, FREDERIC KNIGHT "In a Brahmin Garden" (any two).	NEEDHAM, A. "Haymaking."
MACCUNN, HAMISH "Fire of Heaven, whose strong Arrow."	PARKER, HORATIO "A spinning Song."
MACDOWELL, L. "The Swan bent low." "A Maid sings light."	PARRY, "Love is a Babble." "Marion" (one number).
MALLINSON, A. "O my Garden." "A Birthday." "Appleblossom."	SIBELIUS, JEAN "The Song of the Roses," op. 50, No. 3
	SPROSS, GILBERT "Will-o'-the-wisp."

Oratorio.

BENEDICT, "I mourn as a Dove" (St. Peter).	HAYDN, J. "On mighty Pens" (Creation).
BENNETT, W. S. "I will love thee, O Lord" (The Woman of Samaria).	MENDELSSOHN, "Hear ye! Israel" (Elijah). "Jerusalem, thou that killest the Prophets" (St. Paul).
COSTA, M. "I will extol Thee" (Eli).	RUBINSTEIN, "Once more has Heaven" (Paradise Lost).
GADE, NIELS W. "They softly sleep" (The Crusaders).	SPOHR, "When this Scene of Trouble ceases." (Calvary).
HANDEL, G. F. "Endless Pleasure, endless Love" (Seneca). "Farewell! ye limpid Streams" (Jephtha).	SULLIVAN, "Where have they laid Him?" (The Light of the World).

Opera.

BENEDICT, "I'm alone" (Lily of Killarney).	ROSSINI, "Bel Raggio" (Semiramide).
BIZET, "Je dis que rien ne me pouvante" (Carmen).	VERDI, "Ave Maria" (Otello). "Caro nome" (Rigoletto).
GOUNOD, "Plus grand, dans son obscurité" (La Reine de Saba).	WAGNER, R. "Elsa's Dream" (Lohengrin).
MASCAGNI, Romanza, "Vol lo sapete, O Mamma" (Cavalleria Rusticana).	WEBER, C. M. "Piano, piano, canto pio" (Der Freischütz).
PUCCINI, "Se come voi piccina io fossi" (Le Villi). "One fine Day," (Ricordi) (Madam Butterfly).	

Contralto

Songs.

List (a)—	FRANZ, R. "Der Schalk," op. 3, No. 1.
BANTOCK, GRANVILLE "Serenade" (Six Jester Songs, No. 5). (Breitkopf & Härtel ed.)	GRIEG, E. "Gruss," op. 48, No. 1, and "Dereinst gedenke mein," op. 48, No. 2. "Im Kahn," op. 60, No. 3.
BERLIOZ, H. "The Spectre of the Rose" op. 7 (Les Nuits d'été).	HANDEL, G. F. "Cangio d'aspetto" (Admeto) (Chappell ed.) "Hymen haste thy Torch prepare."
BRAHMS, J. "Von ewiger Liebe," op. 43, No. 1	

LISZT, F.
"There was a King in Thule."

RUBINSTEIN, A.
"Das Blättchen," op. 8, No. 3, and
"Vernahmet ihr," op. 36, No. 7.

SCHUBERT, F.
"Die Allmacht," op. 72, No. 2.
"Das Heimweh," op. 79, No. 1.

SCHUMANN, R.
"Ich hab, im Traum geweinet," op. 48
No. 13.
"Am leuchtenden Sommermorgen."

STANGE,
"The last Look" (Letzte Begegnung).

STRAUSS, R.
"Meinem Kinde," op. 37, No. 3.
"Zueignung," op. 10, No. 1.

WEINGAERTNER, F.
"Hochsommer," op. 31, No. 4.
"Des Mägdeleins Nachtgebet," op. 32,
No. 6.

WOLF, H.
"Verborgenheit."

List (b)—

BANTOCK, GRANVILLE
"Song of Genei."

CHAMINADE, C.
"Espoir." (Hope.)

COLERIDGE-TAYLOR, S.
"The Soul's Expression," op. 42.

DE PINNA,
"Gaily chant the Summer Birds."

DVORAK, A.
"Clouds and Darkness" (Biblical
Songs, No. 1).

ELGAR, E.
"Sea Slumber-song."

GOUNOD, C.
"The golden Thread."

KELLIE, LAWRENCE
"The Boy and the Brook."

LOEWE, C.
"The Bell-ringer's Daughter."

MALLINSON, A.
"The blood-red Ring."
"Thick is the Darkness."
"Sing, break into Song."

MASCHERONI,
"Hasten to me."
"Serenata Veneziana."

WAGNER, R.
"Slumber, sweet Child."

Oratorio.

BACH, J. S.
"Prepare thyself, Sion" (Christmas
Oratorio).
"Grief and Pain" (St. Matthew's
Passion).

DVORAK, A.
"Infammatus" (Stabat Mater).

ELGAR, E.
"Angel's Farewell" (Dream of Ger-
ontius).

HANDEL, G. F.
"He was despised" (Messiah).
"O thou that tellest good Tidings to
Zion" (Messiah).

SAINT-SAENS, C.
"Thou, O Lord" (The Heavens De-
clare).
"Dear Lord thine Aid" (Samson
and Delilah).

SMART, H.
"Be thou patient" (Jacob).

Opera.

BIZET,
"Habanera" (Carmen).

FLOTOW,
"Esser mesto" (Marta).

GLUCK,
"Divinités du Styx" (Alceste).
"Che farò senza Euridice" (Orfeo).

MASSE,
"Dans le bois à ma voix" (Paul
Virginie).

MEYERBEER,
"Lieta Signor" (Gli Ugonotti)

ROSSI,
"Ah! Rendimi."

ROSSINI,
"Tu che accendi queste core—Di tant
palpiti" (Tancredi).

THOMAS, A. GORING
"My Heart is Weary" (Nadeschda).

VERDI, G.
"Stride la vampa" (Trovatore).

WEBER, C. M.
"Donzella nata in Sen" (Oberon).

Tenor.

Songs.

List (a)—

BEETHOVEN, L. VAN
 "Hoffnung."
 "Adelaide."

BERLIOZ, H.
 "The unknown Land," op. 7 (Les nuits d'été).

BRAHMS, J.
 "Minnelied," op. 71, No. 5.
 "Wie bist du meine Königin," op. 32, No. 9.

CHOPIN, F.
 "Meine Freuden."

COLERIDGE-TAYLOR,
 "Onaway, awakel Beloved" (Hiawatha).

FRANZ, R.
 "Wandl' ich in dem Wald des Abends," op. 39, No. 4.
 "Die helle Sonne leuchtet," op. 42, No. 2.

GRIEG, E.
 "Das Kind der Berge," op. 67, No. 2.
 "Stell, dich ein," op. 67, No. 4.

JENSEN, A.
 "Wenn durch die Piazzetta," op. 50, No. 3.

RAFF, J.
 "Riccio's last Song."

RUBINSTEIN, A.
 "Gelb rollt mir zu Füssen," op. 34, No. 9.

SCHUBERT, F.
 "Mein," op. 25, No. 11.
 "Das Fischermädchen."

SCHUMANN, R.
 "Singet nicht in Trauertönen," op. 98, No. 7.

STRAUSS, R.
 "Ständchen," op. 17, No. 2.

WEINGAERTNER, FELIX
 "Irrlichter," op. 27, No. 3.
 "Morgenländisches Ständchen," op. 28 No. 11.

WOLF, H.
 "Nun bin Ich de n."
 "Neue Liebe."

List (b)—

BALTZELL, W. J.
 "Thou art Mine."

BEACH, MRS. H.
 "Empress of the Night," and "Exaltation."

BLUMENTHAL,
 "The Message."

CHAMINADE,
 "The Birds" Noël."

DE KOVEN, REGINALD
 "For this."

DVORAK, A.
 "Hear my Prayer" (Biblical Songs No. 3).

GOUDNO, CH.
 "Maid of Athens."

HOLBROOKE, J.
 "Come let us make Love deathless" (Novello).

LEHMANN, L.
 "Ah! Moon of my Delight" (In a Persian Garden).

LOHR, L.
 "Margarita."

MALLINSON, A.
 "Canoe Song."
 "Dream of a blessed Spirit."
 "Snowflakes."

SIBELIUS, JEAN
 "O wert thou mine," op. 50, No. 4.

STANFORD,
 "A Message to Phillis."

STANGE,
 "Favoring Breeze."

TOSTI, P.
 "Barcarolle."

MENDELSSOHN.
 "I will sing of thy great Mercies and Power" (St. Paul).

PARRY, C. H. H.
 "God breaketh the Battle" (Judith).

ROSSINI, G.
 "Cujus animam."

STAINER, J.
 "My Hope is in the Everlasting" (Daughter of Jairus).

SULLIVAN,
 "Refrain thy Voice from weeping" (The Light of the World).

Oratorio.

BACH,
 "Haste, ye Shepherds" (Christmas Oratorio).

GADE, NIELS W.
 "With holy Thoughts seek holy Things" (The Crusaders).

HANDEL, G. F.
 "Thou shalt dash them" (Messiah).

HAYDN,
 "The Traveller stands perplexed" (The Seasons).

MENDELSSOHN.
 "I will sing of thy great Mercies and Power" (St. Paul).

PARRY, C. H. H.
 "God breaketh the Battle" (Judith).

ROSSINI, G.
 "Cujus animam."

STAINER, J.
 "My Hope is in the Everlasting" (Daughter of Jairus).

SULLIVAN,
 "Refrain thy Voice from weeping" (The Light of the World).

Opera.

BIZET. "La Fleur que tu m'avais jetée," (Carmen).

DONIZETTI. "Spirito gentil" (La Favorita).

MASCAGNI. "Siciliana" (Cavalleria Rusticana).

MOZART, W. A. "Dalla sua pace" (Don Giovanni).

PADEREWSKI, I. J. "As the ardent singer" (Manru).

THOMAS. "O Vision entrancing" (Esmeralda).

VERDI, G. "Celeste Aida" (Aida).
"Questa o quella" (Rigoletto).

WAGNER, R. "In fernem Land" (Lohengrin).
"Spring Song" (Walküre).

Baritone and Bass.

Songs.

List (a)—

BANTOCK, GRANVILLE
"Serenade," six Jester songs, No. 5
(Breitkopf & Härtel ed.).

BRAHMS, J.
"Liebestreu," op. 3, No. 1.
"An den Mond."

CARISSIMI,
"Victorious my Heart is" (Vittoria
Mio core).

FRANZ, R.
"Ich wand're durch die stille Nacht,"
op. 35, No. 2.

GRIEG, ED.
"Was ich sah," op. 33, No. 6, and "Auf
der Reise zur Heimath," op. 33,
No. 9.

HANDEL, G. F.
"O ruddier than the Cherry," and "I
rage, I melt, I burn."

MALLINSON, A.
"We sway along."
"Sing, break into Song."
"A blood-red ring."
"A Cavalier's Song."

MENDELSSOHN, F.
"I'm a Roamer."

RUBINSTEIN, A.
"Der Schiffer," op. 8, No. 6.

SCHUBERT, F.
"The Wanderer."
"The Erl King."

SCHUMANN, R.
"Widmung," op. 25, No. 1.
"Wanderlied," op. 35, No. 3.

SOMERVELL, A.
"My Life has crept so long."
"Come into the Garden, Maud." From
"Maud" Cycle.

STRAUSS, R.
"Morgen," op. 27, No. 4.
"Das Thal."

VON FIELITZ, ALEXANDER
"Eiland", op. 9 (any three).

WEINGAERTNER, F.
"Auf ihre Hand," op. 28, No. 4
"Weberlied," op. 28, No. 7.

WOLF, H.
"Neue Liebe."
"An ——"

List (b)—

ALLITSEN,
"King Duncan's Daughter" (Die Bot-
schaft)

CHAMINADE, C.
"Couples Bachique,"

COWEN, F. H.
"Border Ballad."

DAMROSCH, WALTER
"Danny Deever."

ELGAR, E.
"The Pipes of Pan"

ELLIOTT, J. W.
"Hybrias the Cretan."

HERMANN,
"The three Comrades."

KORBAY, F.
"Marishka" (Hungarian Song).
"Had a Horse."

MATTEI.
"Oh! hear the wild Winds blow."

PURCELL, H.
"The intrepid Lover." Air by Fuller
Maitland, Boosey ed.

RANDEGGER, A.
"A freshning Breeze."

SULLIVAN, A.
"O Swallow, Swallow" (The Princess)

WEIDT, A.
"Watchman's Song."

WHITE, M. V.
"Montrose Love Song."

WILLIAMS, R. VAUGHAN
"The roadside Fire."

Oratorio.

BACH,	MENDELSSOHN, F.
"Mighty Lord and King all glorious" (Christmas Oratorio).	"It is enough" (Elijah). "Consume them all" (St. Paul).
COSTA,	PARRY, C. H. H.
"Arise, O Lord" (Naaman).	"In the still Watches of the Night" (King Saul).
HANDEL, G. F.	ROSSINI, G.
"The Lord worketh Wonders" (Judas Maccabaeus).	"Pro peccatis" (Stabat Mater).
"Thy glorious Deeds" (Samson).	
"Shall I in Mamre's fertile Plain" (Joshua).	
MACKENZIE,	VERDI.
"Unto my Charger" (The Rose of Sharon).	"From the Accursed" (Requiem).

Opera.

BEETHOVEN, L. VAN	ROSSINI, G.
"There's nought on Earth like Gold" (Fidelio).	"Largo al factotum" (Il Barbiere di Seville).
GOUNOD,	SULLIVAN,
"She alone charmeth my Sadness" (La Reine de Saba).	"Woo, thou, thy Snowflake" (Ivanhoe).
MASSENET,	VERDI,
"Vision fugitive" (Herodiade).	"Il balen" (Il Trovatore).
MOZART, W. A.	WAGNER,
"Qui sdegno non s'accende" (Il Flauto Magico).	"O du mein holder Abendstern" (Tannhäuser).
"Deh Vieni" (Don Giovanni).	
NESSLER,	
"Es hat nicht sollen sein" (Der Trom- peter von Säckingen).	

Recitative.

Soprano.

List (a)—

HANDEL,	
"No more in Zion" (Judas Mac- cabeaus).	
"Ye sacred Priests" (Jeptha).	
"'Twas at the Royal Feast" (Alexander's Feast).	

HAYDN,	
"And God said" (Creation).	

List (b)—

BEETHOVEN,	
"Thou monstrous Fiend" (Abscheulicher). Finale, Act I., Fidelio.	
SPOHR.	"Hast Thou for me a Look a Thought." (Calvary).
VERDI,	"Vanne lasciami" (Il Trovatore, Act IV.).
WEBER,	"Ocean, thou mighty Monster" (Oberon). "Come una volta il sonno" (Der Freischütz).

Contralto.

List (a)—

HANDEL,	
"See, she blushing turns her Eyes" (Semele).	
HANDEL,	
"Great Prophetess, my Soul's on fire" (Deborah).	

HANDEL,	
"Armida, dispietata" (Rinaldo).	

List (b)—

MERCANDANTE,	
"Ah! s'estinto" (Donna Caritea).	
ROSSINI,	
"Eccomi alfine" (Semiramide).	

THOMAS, A. GORING	
"What means Iram, he speaks Shame" (Nadeschda).	

Tenor.

List (a)—

HANDEL,
"Comfort ye" (Messiah).

HANDEL,
"Tyrannic Love" (Susanna).

List (b)—

BRAGA,
"Bella de suo sorriso" (Reginella).

VERDI,
"De'miei bollenti Spiriti" (La Traviata).

Baritone and Bass.

List (a)—

BACH,
"Before the Father Our Redeemer falling" (St. Matthew).

HANDEL,
"I'll hear no more" (Esther).

HANDEL,
"Thus said the Lord" (Messiah).

List (b)—

VERDI,
"Pari siamo" (Rigoletto). The first portion only, in the key of F, Act I., Scene 7.

VERDI,
"All here is silent."
"Tace la Notte" (Il Trovatore)

ORGAN.

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Local Examinations (with honours) in the Theory of Music, and the Intermediate Local Examination in Piano Playing.

Candidates must be prepared to play ten pieces selected from the following list, one of which must be by Bach, one by Mendelssohn, one by Guilmant, one by Rheinberger, and one by Widor, the candidate being allowed freedom of choice in the remaining five numbers. One number must be prepared without assistance:—

Licentiate Organ.

BACH, J. S.	HARWOOD, BASIL
Sonata in C minor, No. 2. Peters' edition, vol. 1.	Dithyramb.
Sonata in E minor, No. 6. Peters' edition, vol. 1.	Paean.
Passacaglia in C minor. Peters' edition, vol. 1.	Capriccio.
Fantasia and Fugue in G minor, No. 4. Peters' edition, vol. 2.	Sonata in E, 'op. 5.
Prelude and Fugue in E minor, No. 9. Peters' edition, vol. 2.	Breitkopf & Härtel ed.
Prelude and Fugue in B minor, No. 10. Peters' edition, vol. 2.	HOLLINS, A.
Toccata and Fugue in D minor (Dovie), No. 3. Peters' edition, vol. 3.	Concert Overture in C. Weekes.
BEST, W. T.	LEMARE, E. H.
Fantasia in E minor. Augener's edition, 8,705.	Fantasia on the tune "Hanover."
BUXTEHUDE, D.	Symphony in G minor.
Fantasia, Prelude and Fugue (Cranz).	LEMMENS, J. N.
CHIPP, E. T.	Fantasia in E minor (The Storm).
Variations on "God preserve the Emperor."	LISZT, F.
ELGAR, E.	Fantasia and Fugue on the name of Bach.
Sonata in G. Breitkopf & Härtel ed.	LISZT-FRICKER.
FINCK,	Fugue on "Ad nos, ad salutarem undam." Breitkopf & Härtel ed.
Fest Praeludium, op. 63	LUX, F.
Sonata, E flat, op. 6.	Concert Variations on "The Harmonious Blacksmith."
FRANCK, C.	MENDELSSOHN, F. B.
Chorale in E, No. 1.	Sonata No. 1 in F minor.
Chorale in A minor, No. 3.	Prelude and Fugue in C minor, No. 1.
GIGOUT, E.	MERKEL, G.
Grand Choeur Dialogue.	Variations on a theme of Beethoven, op. 45.
GUILMANT, A.	Sonata No. 7 in A minor, op. 140.
Sonatas Nos. 1; 7; 8. Any one.	Sonata No. 8 in B minor, op. 178.
Caprice in B flat, op. 20, and Marche aux Flambeaux, op. 59, No. 1.	Sonata No. 9 in C minor, op. 183.
Prelude, Theme, Variations and Finale, op. 24.	MOZART-BEST,
HANDEL-BEST,	Fantasia in F minor. Novello.
Concerto, No. 4 in F. Novello.	NOBLE, T. T.
	Theme with variations in D flat.
	Augener's edition, 5,816.
	PIUTTI, C.
	Prelude and Fugue, op. 16.

REGER, MAX.

Introduction and Passacaglia.

REUBKE, JUL.

Sonata in C minor.

RHEINBERGER, J.

Sonata No. 7 in F minor, op. 127.
 Sonata No. 8 in E minor, op. 132.
 Sonata No. 12 in D flat, op. 161.
 Sonata No. 17 in B, op. 181.
 Sonata No. 20 in F, op. 196.

SAINT-SAENS, C.

Three Rhapsodies. Any one.

SALOME, TH.

Sonata, C minor, op. 25.

SMART, HENRY

Fantasia with Chorale in G.
 Air with variations in A.
 Choral with variations in E flat.

SCHUMANN, R.

Six Fugues. Any one. Novello.

THIELE, L.

Concert Satz in E flat.
 Chromatic Fantasia and Fugue.
 Theme with variations in A flat.

WIDOR, C. M.

Fifth Symphony. First movement with
 any other two movements.
 Sixth Symphony. First movement with
 any other two movements.

WESLEY, S. S.

Variations on "God save the King."

WEST, J. E.

Sonata in D minor. Novello.

WOLSTENHOLME, W.

Sonata No. 1 in F.

Candidates must be prepared to play major and minor scales throughout the whole length of the key-board, and arpeggios of the dominant and diminished sevenths over full compass of pedal board; to modulate from one key to another; to harmonize a given melody, to play at sight an organ piece; to transpose at sight a given hymn tune or choral; to read at sight vocal score of four parts; to add three parts to a given figured bass; to extemporize upon a given theme; to sing at sight a given melody, and to answer questions in organ construction, tuning, pitch and quality of stops.

Marks will be awarded under the following headings:—

Accuracy as to notes, rests, etc.

Independence of action between hands and feet.

Touch—legato, clear part playing, etc.

Choice and management of stops.

Phrasing.

Strictness and choice of tempo.

Modulation.

Harmonizing a given melody.

Sight reading.

Sight reading in vocal score.

Transposition.

Harmonizing a given figured bass at sight.

Sight singing.

Questions on organ construction, etc.

For particulars as to fees. see page 81.

VIOLIN.

Candidates must bring their own accompanists.

Before a diploma is granted, all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the Theory of Music, and must also pass the Primary Piano Examination.

Candidates will be required to prepare eight pieces chosen from the following list, one piece being selected from each one of the 1st, 2nd, 4th 5th, and 6th groups, and three pieces from group 3:

Pieces.

Group No. 1 :—	PAGANINI, Caprices (edited by Kreisler). La Campanella.
WIENIAWSKI, 2nd Concerto.	DAVID, Scherzo capriccioso.
LIPINSKY, Concert Miltaire.	BAZZINI, La Rondo de Lutins.
VIEUXTEMPS, Concertos (any one).	GUIRAUD, Caprice.
PAGANINI, Concerto in E flat.	HUBAY, The Zephyr.
ERNST, Concerto in F sharp minor.	Group No. 4 :—
Group No. 2 :—	CHOPIN-SARASATE, Nocturne in E flat.
MENDELSSOHN, Concerto.	CHOPIN-WILHELMJ., Nocturne, op. 27, No. 2.
BRUCH, Concerto in G minor.	WAGNER-WILHELMJ., Siegfried Paraphrase.
BEETHOVEN, Concerto.	VIEUXTEMPS, L'orage, op. 22, No. 6.
GODARD, Concerto in A minor.	SAURET, Farfalla.
BRUCH, Scottish Fantasia.	SARASATE, Introduction and Caprice Jota.
SPOHR, Concertos Nos. 2, 7, 8, 9, 11 (any one).	Group No. 5 :—
Group No. 3 :—	BACH, Sonatas for Solo Violin, Nos. 1, 3, 4, (any one).
SARASATE, Spanish Dances	TARTINI, Le Trille de Diable.
SARASATE, Zigeunerweisen.	Group No. 6 :—
WIENIAWSKI, Airs Russes.	BACH, Sonatas Nos. 3, 6, 7, 8, 9, 10 (any one).
SAINT-SAENS, Rondo capriccioso.	BEETHOVEN, Sonatas for Piano and Violin (any one)
BRAHMS-JOACHIM, Hungarian Dances (any one).	

Sonatas by *Schumann*, *Grieg*, *Rubinstein*, *Rheinberger*, *Schuetz*, *Sinding* or *Brahms* (any one sonata).

SIGHT READING.

Candidates will be required to play at sight three movements of different character and of moderate difficulty.

Marks will be awarded under the following heads:—

- Tone—quality and volume.
- Technique, left hand.
- Technique, bowing.
- Individuality, style and natural qualifications.
- Interpretation, phrasing, tempi, etc.
- Sight reading.
- Memory

For particulars as to fees, see page 81.

DIPLOMA VIOLONCELLO.

Candidates must bring their own accompanists.

Before a diploma is granted, all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the Theory of Music.

Candidates will be required to prepare four pieces chosen from the following list:—

Group No. 1:—

BACH,
Sonatas.

Group No. 2:—

BRAHMS,
Sonata.

BRAHMS,
Hungarian Dances.

PIATTI,
12 Capriccios

SERVAIS,
6 Caprices, No. 11.

Group No. 3:—

ROMBERG,
1st, 4th, 6th (Peters' edition), 9th
(Klengel). Concertos.

Group No. 4:—

DAVIDOFF,
Concerto B minor.
Concerto A minor.

D'ALBERT,
Concerto C major.

DVORAK,
Concerto B minor.

PIATTI,
Concerto D minor

VOLKMAN,
Concerto.

SCHUMANN,
Concerto A minor.

MOLIQUE,
Concerto (Klengel).

HAYDN,
Concerto D major (Gavert).

The candidate will be required to play at sight a piece of chamber music of moderate difficulty and to execute the violoncello part in any one of Beethoven's or Schubert's Quartettes.

Marks will be awarded under the following heads:—

Tone—quality and volume.

Technique, left hand.

Technique, bowing.

Individuality, style and natural qualifications.

Interpretation, phrasing, tempi, etc.

Sight reading.

Memory.

For particulars as to fees, see below.

**Fees for Higher Examinations for Diploma of Licentiate in Music,
University of Toronto.**

NOTE.—Candidates' names (on proper forms of application) must be in the hands of the Registrar of the University on or before May 9th, 1917. No application will be received after this date.

Candidates who, after paying the required fees, do not present themselves, or who fail to pass, may, upon presenting a valid excuse, be allowed the privilege of entering upon the succeeding examination on payment of half the regular fee. The fee for diploma will be returned to unsuccessful candidates.

Fee for examination.....	\$20.00
Diploma.....	5.00

CURRICULUM IN MUSIC.**Degree of Bachelor of Music.**

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

Matriculation.

The subjects for matriculation in Music are English and two of: Greek, Latin, German, French.

A candidate for the degree of Bachelor of Music must complete his matriculation prior to admission to the examination of the final year.

The pass standard is the same as that for pass Junior Matriculation.

A candidate who has obtained the average of sixty per cent. on all the six papers but has failed to obtain forty per cent. in at most two of these papers may complete Junior Matriculation by passing on these papers at any one subsequent examination.

A candidate who has obtained forty per cent. on each of at least four papers, with an average of sixty per cent. on the same, will be credited with these papers. In order to complete his Matriculation, he must obtain at one subsequent examination, forty per cent. on each of the remaining papers, with an average of sixty per cent.

A candidate who is actually engaged in a mercantile, industrial or other occupation may proceed to pass Matriculation under special conditions to be found in the Curriculum for Junior Matriculation.

I. ENGLISH.

COMPOSITION: An essay on one of several themes set by the examiners. In order to pass in this subject, legible writing, correct spelling and punctuation, and idiomatic and grammatical construction of sentences are indispensable. The candidate should also give attention to the structure of the whole essay, the effective ordering of the thought, and the accurate employment of a good English vocabulary. About two pages of foolscap is suggested as the proper length for the essay; but quality, not quantity, will be mainly regarded.

One examination paper.

LITERATURE: Such questions only will be set as may serve to test the candidate's familiarity with, and intelligent and appreciative comprehension of, the prescribed texts. The candidate will be expected to have memorized some of the finest passages. In addition to the questions on the prescribed selections, others will be set on a "sight passage" to test the candidate's ability to interpret literature for himself.

The candidate shall produce satisfactory proof, by the certificate of the principal of the school from which he comes or otherwise, that he has read carefully, during the preceding year, at least four suitable works in English literature (both prose and poetry) in addition to those prescribed below for examination.

One examination paper.

1917: TENNYSON: The Lady of Shalott, St. Agnes' Eve, "Come not when I am dead," "Break, break, Break," In the Valley of Cauteretz, In Memoriam, XXXI, XXXII, XXXVI, LXXV, LXXVI, C, CXI; BROWNING: "All Service ranks the same with God," The Italian in England, Cavalier Tunes, My Last Duchess, The Boy and the Angel, Home Thoughts from Abroad, Up at a Villa, Love among the Ruins, The Guardian Angel, Prospice; MATTHEW ARNOLD, Sohrab and Rustum; SHAKESPEARE: Macbeth.

Passages for memorization: Tennyson, The Lady of Shalott, Part I, St. Agnes' Eve, "Break, break, break", In the Valley of Cauteretz; Browning, "All service ranks the same with God", Home Thoughts from Abroad. Prospice, Love Among the Ruins.

Shakespeare—Macbeth.

Act I, Sc. 5, ll. 16-31. LADY M. Glamis thou art . . . crown'd withal.

Act I, Sc. 7, ll. 1-28. MACB. If it were done . . . on the other.
 Act II, Sc. 1, ll. 33-64. MACB. Is this a dagger . . . to hell.
 Act III, Sc. 2, ll. 4-26. LADY M. Nought's had . . . him further.
 Act III, Sc. 2, ll. 45-56. MACB. Be innocent . . . go with me.
 Act V, Sc. 3, ll. 22-28. MACB. I have lived . . . dare not.
 Act V, Sc. 3, ll. 39-45. MACB. Cure her . . . the heart?
 Act V, Sc. 5, ll. 16-28. SEY. The Queen . . . signifying nothing.

1918: WORDSWORTH: Michael, Influence of Natural Objects, Nutting, Elegiac Stanzas, To the Rev. Dr. Wordsworth, To the Cuckoo, "Bright flower! whose home," and the following eight sonnets: "It is not to be thought of," "Dark and more dark the shades of evening fell," "O friend, I know not," "Milton, thou shouldst," "Surprised by joy—impatient as the wind," "Hail, twilight, sovereign of our peaceful hour," "I thought of Thee, my partner and my guide," "Such age, how beautiful"; TENNYSON: The Epic, and Morte d'Arthur, Oenone, The Brook, and the following sections of In Memoriam: XXVII, LXIV, LXXXIII, LXXXVI, CI, CXIV, CXV, CXVIII, CXXIII; SHAKESPEARE: Merchant of Venice.

Passages for memorization: Wordsworth: To the Cuckoo, "It is not to be thought of", "O friend, I know not", "Milton, thou shouldst", "Hail twilight, sovereign of our peaceful hour", "I thought of Thee, my partner and my guide"; Tennyson: "Morte d'Arthur, ll. 246-255, Oenone, ll. 1-15, ll. 144-150, The lyric stanzas in the "Brook", "In Memoriam": LXIV, LXXXIII, LXXXVI, CI, CXV, CXVIII.

Shakespeare—The Merchant of Venice:—

Act I, Sc. 1, ll. 79-99. Let me play . . . their brothers fools.

Act II, Sc. 9, ll. 36-49. Who chooseth me . . . to be new varnished,

Act IV, Sc. 1, ll. 184-205. The quality of mercy . . . the deeds of
mercy.

Act V, Sc. 1, ll. 54-65. How sweet the moonlight . . . cannot hear
it.

Act V, Sc. 1, ll. 102-108. The crow doth sing . . . true proportion.

1919: COLERIDGE: The Ancient Mariner; TENNYSON: Lotos Eaters; Ulysses, "Of old sat Freedom," Locksley Hall, Songs from the Princess, Ode on the Duke of Wellington, Charge of the Light Brigade, Enoch Arden; SHAKESPEARE: Julius Cæsar.

Passages for memorization: Coleridge, The Ancient Mariner, ll. 354-372, "around, around . . . singeth a quiet tune," ll. 599-617, "O Wedding-guest . . . made and loveth all"; Tennyson, The Lotos Eaters, ll. 10-28, §§ I, III, of the Choric Song, Ulysses, ll. 18-32, ll. 44-61, "Of Old Sat Freedom," "Sweet and Low", "The Splendour Falls", Charge of the Light Brigade.

Shakespeare—Julius Cæsar:—

Act I, Sc. 1, ll. 40-60, O you hard hearts . . . on this ingratitude.

Act III, Sc. 1, ll. 148-163, O might Cæsar . . . spirits of this age.

Act III, Sc. 2, ll. 173-196, If you have tears . . . flourished over us.

Act IV, Sc. 2, ll. 19-27, Thou hast described . . . in the trial.

Act V, Sc. 5, ll. 68-75, This was the noblest . . . was a man.

II. Two of the following languages:—

1. GREEK.

Translation into English of passages from the prescribed texts, with questions thereon.

Translation at sight of simple narrative passages similar to the Xenophon prescribed.

Questions on Greek accidence and on the common rules of Greek syntax, to test the candidate's accuracy and comprehension in such matters as are needful for the intelligent reading of his texts.

The following are the prescribed texts:—

1917 and 1919: XENOPHON, Philpotts and Jerram, Easy selections from Xenophon, chaps. 3, 4, 5; HOMER, Iliad, I., 1-350.

1918: XENOPHON, Philpotts and Jerram, Easy selections from Xenophon, chaps. 3, 4, 5; HOMER, Iliad, VI., 66-118, and 273 to end.

Two papers will be set: (1) Prescribed texts; (2) Translation at sight, accidence and syntax.

2. LATIN.

Translation at sight of passages of average difficulty from Cæsar, upon which special stress will be laid.

Translations, with questions, from a prescribed portion of Virgil's Aeneid.

The marks assigned for the translation from prescribed authors shall not be more than twenty-five per cent. of the total marks assigned to the Latin papers.

Questions on Latin accidence.

Translation into Latin of English sentences involving a knowledge of the following principles of Latin syntax: The common uses of the cases; the accusative with the infinitive; the subjunctive in simple sentences; final and result clauses; the law of the sequence of tenses; the indirect question; verbs of fearing, doubting and hindering; the use of the participle, gerund and gerundive, active and passive periphrastic; indirect discourse; and the common forms of the conditional sentence. The vocabulary will be taken from the prescribed portion of Cæsar, and special stress will be laid upon this part of the examination.

Examination upon a short prescribed portion of Cæsar, to test the candidate's knowledge of Latin syntax and his power of idiomatic translation.

The following are the texts prescribed:—

1917: CÆSAR, Bellum Gallicum, Book IV., chaps. 20-38, and Book V., chaps. 1-23; VIRGIL, Aeneid, Book II., vv. 1-505.

1918 and 1919: CÆSAR, Bellum Gallicum, Book IV., chaps. 20-38, and Book V., chaps. 1-23; VIRGIL, Aeneid, Book I., vv. 1-510.

Two papers will be set: (1) Translation at sight, Virgil, and accidence; (2) Translation into Latin, syntax, and idiomatic translation from prescribed Cæsar, etc.

3. GERMAN.

The candidate's knowledge of German will be tested by: (1) simple questions on grammar; (2) the translation of simple passages from English into German; (3) translation at sight of easy passages from modern German, and (4) an examination on the following prescribed texts:—

The texts contained in the New High School German Reader, and

1917 and 1919: BAUMBACH, Waldnovellen.

1918: HAUFF, Das kalte Herz.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into German.

4. FRENCH.

The candidate's knowledge of French will be tested by: (1) simple questions on grammar; (2) the translation of simple passages from English into French; (3) translation at sight of easy passages from modern French; and (4) an examination on the texts contained in the New High School French Reader.

1917: LABICHE, *Le Voyage de Monsieur Perrichon*.

1918: DAUDET, *La Belle Nivernaise*.

1919: AUGIER ET SANDEAU, *La Prerre de touche*.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) translation of English into French.

Candidates at the Junior Leaving or Junior Matriculation examination who obtain the necessary percentage in the subjects required for Matriculation in Music may, on petition to the Senate, be granted Matriculation in Music.

Special applications for Matriculation may be dealt with by the Senate.

BACHELOR OF MUSIC.**Undergraduate Course.**

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

First Year.

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. Musical history up to 1750.

Second Year.

1. Harmony in not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave, in two parts.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. History of Music from 1750 to the present time

Final Year.**THEORY OF MUSIC:—**

1. Harmony in not more than five parts, including some original work.
2. Counterpoint, strict and free, in not more than five parts.
3. Canon in two and three parts.
4. Double Counterpoint at the octave, 10th, 12th, and 15th.
5. Imitation and Fugue up to four parts.
6. A general review of the History of Music from the earliest period to the present time.
7. Elements of Acoustics.
8. Musical form.
9. Orchestration.
10. *Viva voce*:—Analysis of the full orchestral score of some classical work or works.

1917: ELGAR's Violin Concerto and Mendelssohn's Scotch Symphony or Tschaikowsky's Symphony, No. 4, or Elgar's Concert Overture "Froissart" and Mozart's "Jupiter" Symphony.

PRACTICAL MUSIC:

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner. They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.
2. Extemporization upon a given theme.
3. Modulation.

Equivalent tests will be imposed for singers or players upon orchestral instruments.

In addition to the prescribed course for the Final Examination, an original composition, either sacred or secular, will be required, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance, and must be:

- (a) A chorus in five parts, with a short instrumental introduction.
- (b) A recitative and solo.
- (c) A quartette or quintette for voices only.
- (d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string band only.

This composition must be sent to the Registrar not later than ~~May 1st~~ ^{April}

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be \$10.

A certificate of having passed the examination of the First and Second Years of the affiliated College of Music or Conservatory of Music will be accepted *pro tanto* in lieu of the First Year examination.

The examination for the diploma of the affiliated College of Music or Conservatory of Music will be accepted *pro tanto* in lieu of the First and Second Year examination, provided always that these examinations include the work required.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

Examinations.

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Registrar at times to be fixed by the Senate, and at the time of application the proper fee must be paid to the Bursar.

Fees

Matriculation.....	\$10.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i>	10.00
Degree of Mus. Bac.....	20.00

TEXT-BOOKS.

Stainer's Treatise of Harmony; Prout's Harmony; Hiles' Grammar of Music, Books I. and II.; Bannister's Music; Bridge's Primer of Counterpoint; Prout's Counterpoint; Richter's Counterpoint (Franklin Taylor's edition); Cherubini's Counterpoint, Canon and Fugue; Prout's Double Counterpoint and Canon; Jadassohn's Canon and Fugue; Higgs' Primer of Fugue; Prout's Fugue; Stainer's Primer of Composition; Prout's Musical Form; Ouseley's Musical Form; Prout's Fugal Analysis; Prout's Primer of Instrumentation; Niemann's Catechism of Musical Instruments; Berlioz on Instrumentation; Stone's Primer on Scientific Basis of Music; Sedley Taylor's Sound and Music; Sedley Taylor's Science of Music; Tyndall on Sound; Bonavia Hunt's History of Music; Naumann's History of Music; Parry's Summary of Musical History (Primer); Rockstro's History of Music; Articles in Grove's Dictionary of Music and Musicians bearing on the various subjects for examination.

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

Degree of Doctor of Music.

Candidates for the degree of Doctor of Music must be Bachelors of Music of at least three years' standing.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music, the approval of which is a necessary preliminary to further examination.

The exercise must be of the nature of a Cantata, sacred or secular, scored for full orchestra, and requiring from 40 to 60 minutes for its performance. The cantata must include an overture and parts for one or more solo voices, in addition to choruses.

If the exercise be approved the candidate must undergo an examination of a more advanced character than is involved in the Mus. Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

The fee for the examination is fifty dollars.

The fee for the degree is thirty dollars.

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Registrar at times to be fixed by the Senate, and at the time of application the proper fee must be paid to the Bursar.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, JUNE, 1915.

THEORY OF MUSIC.
JUNIOR DIVISION.

Examiners { W. E. FAIRCLOUGH, F.R.C.O.
 H. A. WHELDON, Mus.Bac.
 HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

N.B.—Each section of this paper is set by a different examiner, and candidates must be careful to send in their answers on separate sheets, marked A or B, according to the section.

A.

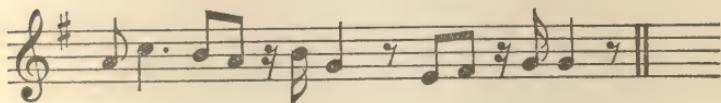
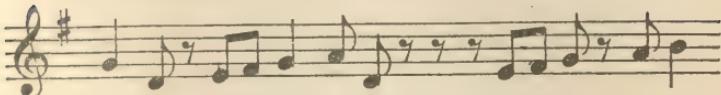
1. Write and name the following intervals; say whether consonant or dissonant, and what intervals they become when inverted.

2. Describe the following chords:—

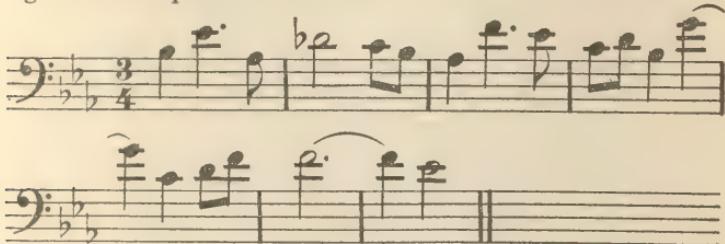
3. Write the chord of the dominant seventh of D, and also the dominant seventh on D, giving in each case all four positions.

B.

1. Add bar-lines to the following passage:



2. Transpose the following into the treble clef, retaining the same pitch:



3. Explain the following: *sf*, *fz*, *fp*, *V. S.*, *assai*, *a capella*, *tempo rubato*, *a piacere*, *alla breve*, *alla stretta*.

C.

1. Write the following scales, using the proper signature for each: (a) the melodic minor of F sharp and B flat (ascending and descending); (b) the harmonic minor of G sharp and D (ascending); (c) the harmonic chromatic of E flat.

2. Transpose the following (a) a major second higher, and (b) a major sixth lower, using the bass clef:



3. Give the meanings of the following terms: *largo*, *meno mosso*, *piu vivo*, *risoluto*, *cantando*, *allegro agitato*, *allargando*, *un poco adagio*, *brillante e veloce*.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, JUNE, 1915.

THEORY OF MUSIC.
INTERMEDIATE DIVISION.

Examiners
 W. E. FAIRCLOUGH, F.R.C.O.
 H. A. WHEELDON, MUS. BAC.
 HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

N.B.—Each section of this paper is set by a different examiner, and candidates must be careful to send in their answers on separate sheets, marked A, B or C, according to the section.

A.

1. Add parts for treble, alto, and tenor to the following figured bass:

The figure shows two staves of music. The top staff is in common time, B-flat major, with a bass clef. The bottom staff is also in common time, B-flat major, with a bass clef. Figured bass numbers are placed below the bass line of each staff.
 - Staff 1: 4 8, 5 2 - 4 3, 9 8 2 3, 7 6 6 2 - 8 8.
 - Staff 2: 7, 1 4 2, 6 1 6 4, 6, 6 - 4 3, 5 4.
 - Numbered endings: (1), (2), (3), (4) above the first staff; (5), (6) above the second staff.

2. Modulate from the following chord (a) to E flat major, (b) to E major:

The figure shows a single staff of music with a bass clef. A brace groups the first two measures.
 - Ending (a): The bass note is B-flat.
 - Ending (b): The bass note is E.

3. Describe the chords numbered in Ex. No. 1 and also state what modulations occur in the exercise.

B.

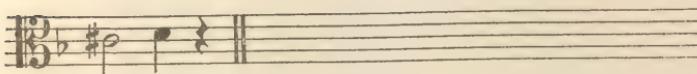
1. Give the names of four great song writers since Schubert. Comment upon their works; give their dates and mention the title of one song by each writer.
2. Write a short account of the Italian Operatic School since, and including, Verdi.
3. What is the difference between a tonal and a real sequence. Give examples.

C.

1. Write the following passage in open score, using the C clefs, for the middle parts:



2. Transpose the following passage (a) an augmented 4th higher, using the treble clef; (b) a major 6th lower, using the bass clef:



3. Name the intervals between the successive notes of the above extract.

4. Write a bar in each of the following times: $\frac{3}{2}$, $\frac{6}{4}$, $\frac{9}{16}$, $\frac{12}{8}$. Each bar is to consist of six notes, properly grouped.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, JUNE, 1916.

THEORY OF MUSIC.
SENIOR DIVISION.

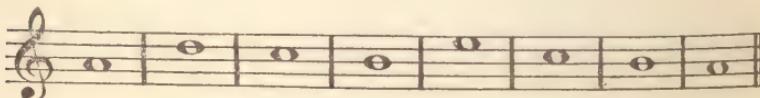
Examiners { W. E. FAIRCLOUGH, F.R.C.O.
 H. A. WHEELDON, MUS. BAC.
 HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

N.B.—Each section of this paper is set by a different examiner, and candidates must be careful to send in their answer on separate sheets, marked A or B, according to the section.

A.

1. To the following Canto Fermo add a Bass in the first species:

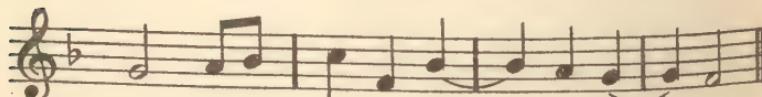
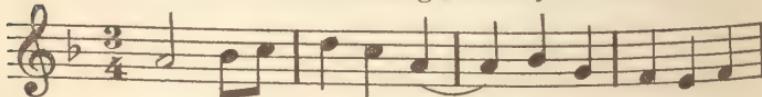


2. To the above C.F. add an Alto in the fourth species.
 3. To the following C.F. add a Tenor in the third species:



B.

1. Harmonise the following melody in four parts:



2. What are the second relationship keys of B flat major.

Modulate gradually from
E flat major to G flat major.
E flat major to B major.

3. Add treble, alto, and tenor parts to the following bass:

C.

1. Complete the following, so as to form a regular binary sentence; introduce one or two modulations, Harmonize the cadences, and analyse the construction of the completed sentence.

2. Write a short account of the beginnings of opera and of oratorio.

3. (a) Write brief notes on the following: Meistersingers; Chest of Viols; Les Bouffons.

(b) Give the names of some works, with dates, written by the following composers: Gluck, Mozart, Spohr, Verdi, Gounod and Chopin.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, DECEMBER, 1915.

THEORY OF MUSIC.
JUNIOR DIVISION.

Examiners { W. E. FAIRCLOUGH, F.R.C.O.
 H. A. WHEELDON, Mus. Bac.
 HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

N.B.—Each section of this paper is set by a different examiner, and candidates must be careful to send in their answers on separate sheets, marked A or B, according to the section.

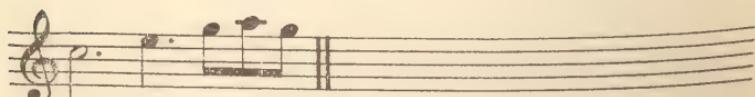
A.

1. Write four dominant seventh chords in which the note F shall be respectively the root, the third, the fifth and the seventh. Name the roots of the last three chords.
2. From the note E flat write an augmented 5th, a minor 6th, a major 7th and a perfect 4th.
3. Name the following intervals and write out their inversions, naming also the intervals thus produced.



B.

1. Write the time signatures of the following passages, each being one bar in length:



2. (a) Transpose the following into the bass clef retaining the same pitch; (b) say in what key is the passage, and what should be the time signature.

3. Explain the following signs, etc.:

V.S., $\text{\textit{r}}$, *fp*, *M.D.*, $\text{\textit{h}}$, *mfz*, $\text{\textit{f}}$

C.

1. What is the difference between the melodic and harmonic form of the minor scale. Write one example of each to exemplify your answer.

2. Transpose the following a minor sixth higher, using the treble clef:

3. Give the Italian terms for the following: faster and faster, in a singing style, a little slower, dying away, getting louder, at a convenient speed.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, DECEMBER, 1915.

THEORY OF MUSIC.
INTERMEDIATE DIVISION.

Examiners { W. E. FAIRCLOUGH, F.R.C.O.
 H. A. WHEELDON, Mus. Bac.
 HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

N.B.—*Each section of this paper is set by a different examiner, and candidates must be careful to send in their answers on separate sheets, marked A, B or C, according to the section.*

A.

1. Add treble, alto and tenor parts to the following:

2. Write a short passage in the key of A minor. Introduce a passing modulation to F major and close with the following triple suspension, which must be prepared and resolved:

B.

1. Give brief particulars of the life and work of the following composers: Rossini, Meyerbeer, Schumann.

2. Describe the String Quartet, giving names of some celebrated composers of this style of composition.

3. Write a passage in the key of B flat major, introducing a tonal sequence, and two different kinds of cadences.

C.

1. Transpose the following into open score, using the C clefs for the alto and tenor parts.

2. Transpose the following passage (a) an augmented fourth lower, using the alto clef and (b) a major ninth lower using the bass clef.

3. Write one bar in each of the following times: $\frac{2}{3}$, $\frac{3}{2}$, $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$. Classify the time signatures.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, DECEMBER, 1915.

**THEORY OF MUSIC.
SENIOR DIVISION.**

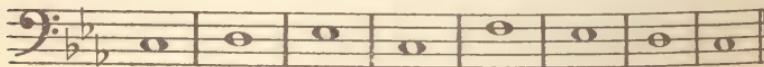
Examiners { W. E. FAIRCLOUGH, F.R.C.O.
H. A. WHEELDON, Mus. Bac.
HEALEY WILLAN, F.R.C.O.

(THREE HOURS.)

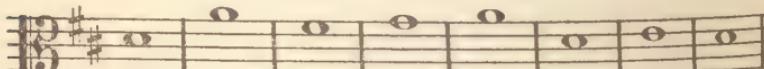
N.B.—Each section of this paper is set by a different examiner, and candidates must be careful to send in their answers on separate sheets, marked A, B or C, according to the section.

A.

1. Add a treble in the fourth species to this Canto
Fermo:



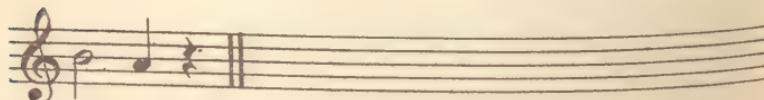
2. Write a counterpoint of the third species below this subject:



3. Transpose C.F. No. 2 to G major, treating it as the bass, and add a treble in the fifth species.

B.

1. Harmonize the following melody in four parts, introducing modulations into the keys of C major and D minor:



2. Add soprano, alto and tenor parts to the following figured bass:

3. Write and resolve the different forms of the augmented sixth chord which are available in the key of D major.

C.

1. Write a description of Rondo form.
2. Give the names of the composers of the following works: (a) The B minor Mass, (b) Israel in Egypt, (c) The Choral Symphony, (d) Don Giovanni, (e) St. Paul, (f) Fidelio.
3. Continue the following melody, making 8 bars in all, and harmonize it.

University of Toronto.
FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1915.

FIRST YEAR.

HARMONY.

Examiner—HEALEY WILLAN, F.R.C.O.

1. Add treble, alto and tenor parts to the following figured bass.

Figured bass line (Bass clef, 2 sharps):

4 3 2 3 6 - 6 5 4 3 2 3 6 - 6 5 9 8 # 7 8 7

Figured bass line (Bass clef, 2 sharps):

4 3 2 3 4 3 7 5 6 4 # 5 7 6 6 4 3 6 5 - 3 -

Figured bass line (Bass clef, 2 sharps):

8 9 8 5 9 8
6 7 6 5 7 # 7 8
4 5 4 # 4 #

2. Harmonise the following melody.

Melody line (G clef, 3/4 time):

Melody line (G clef, 3/4 time):

3. Modulate from: B flat major to G major, C major to D minor, F major to A flat major, E major to C minor.

4. Write and resolve in the key of F minor (1) Augmented 6th (French form), (2) Added 6th, (3) Neapolitan 6th, (4) Supertonic 7th (1st inversion), (5) Diminished 7th (2nd inversion), (6) Minor 9th (2nd inversion).

University of Toronto.

FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1916.

FIRST YEAR.

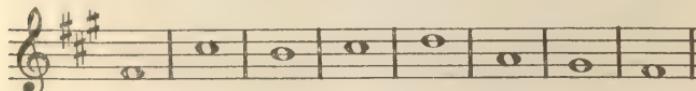
COUNTERPOINT.

Examiner—ALBERT HAM, Mus. Doc.

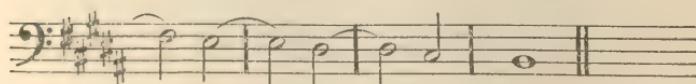
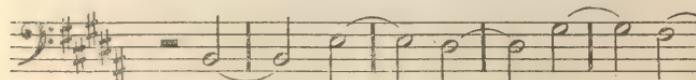
1. Add a Bass to the following Canto Fermo—in the fifth species.



2. Write one part below this Canto Fermo—in the third species.



3. Write two parts above this Counterpoint—one a Canto Fermo and the other in the first species.



4. Write a Treble in the second species and an Alto in the first species.



5. Give some of the more important rules relating to the fourth and fifth species of Counterpoint. Write several examples to illustrate these rules.

University of Toronto.
FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1915.

FIRST YEAR.

HISTORY.

Examiner—H. A. WHEELDON, Mus.Bac. (Cantab.)

1. What was the pentatonic scale? By what nations was it used? Describe the authentic and plagal modes, and say when they were superseded by the modern scales.
2. Give an account of the great Netherland composers from the time of Dufay, mentioning the nature of their compositions, the advances they made, and the defects of their work.
3. For what innovations in composition were Carissimi and Viadana celebrated?
4. Give an account of the rise of Opera in Italy. In what respect did Italian Opera degenerate later on? Give the points of resemblance between the early opera and oratorio, and show the lines on which they afterwards diverged.
5. Name the leading organists of the 17th century in Italy, Germany and England.
6. Give brief particulars of the life and work of A. Scarlatti, Monteverde, Rameau, C. P. E. Bach, Purcell

University of Toronto.

FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1915.

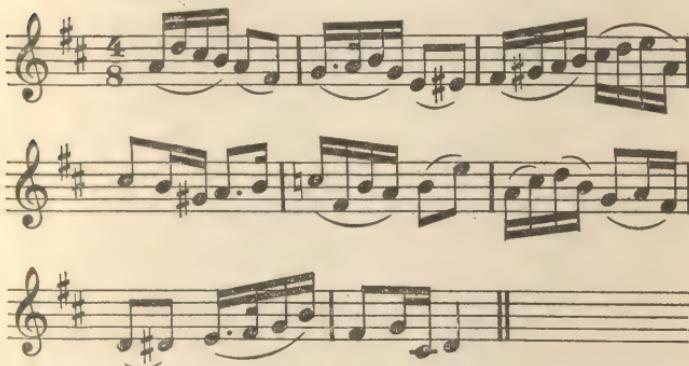
SECOND YEAR.

HARMONY.

Examiner—ALBERT HAM, Mus. Doc., F.R.C.O.

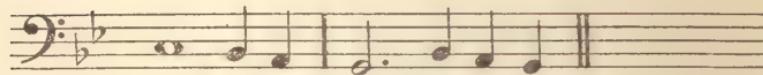
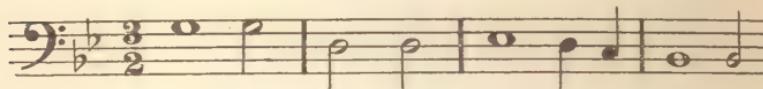
1. Add three parts to the following melody.

Andante



2. Add three parts according to the figuring to the following bass.

3. Treat the following ground bass in three ways.
Add a short Coda.



4. Describe the various classes of discords. Give illustrations.

5. Describe and illustrate (a) Natural, (b) Enharmonic, (c) Sudden, (d) Extraneous Modulation. Begin each illustration in D Minor.

University of Toronto.

FACULTY OF MUSIC.

ANNUAL EXAMINATIONS, 1915.

SECOND YEAR.

DOUBLE COUNTERPOINT, CANON
AND FUGUE.*Examiner*—W. E. FAIRCLOUGH, F.R.C.O.

1. Continue the following as an infinite Canon 2 in 1 for about sixteen bars: add a free close.

2. Write a short original finite Canon at the ninth above, with a free bass part.

3. Give the answers to the following fugue subjects:

(a)

Musical notation for fugue subjects (b) and (c). The notation is divided into two staves. The top staff, labeled (b), is in G major (two sharps) and 3/4 time. It consists of six measures. The bottom staff, labeled (c), is in C major (no sharps or flats) and 4/4 time. It consists of five measures. Both staves use a treble clef.

4. Write Countersubjects, in Double Counterpoint, to the above fugue subjects (a) and (b).

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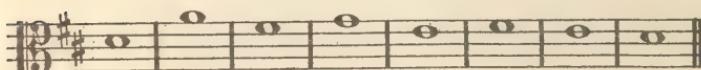
ANNUAL EXAMINATIONS, 1915.

SECOND YEAR.

COUNTERPOINT.

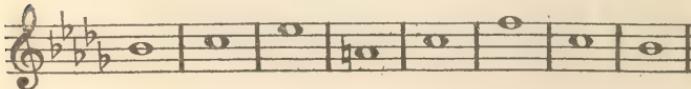
Examiner—H. A. WHEELDON, Mus.Bac. (Cantab.)

1. To the following C.F. add a Bass in the fifth species.

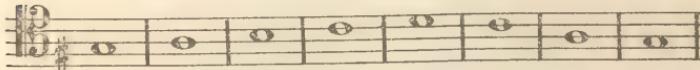


2. To the above C. F. add a Treble in the second species, and a Bass in the first species.

3. To the following C. F. add a Bass in the fourth species and an Alto in the first species.



4. To the following C. F. add Treble and Alto parts both in the third species, and a Bass in the first species.



5. To the following C.F. add three parts in the first species.



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SECOND YEAR.

HISTORY OF MUSIC.

Examiner—W. E. FAIRCLOUGH, F.R.C.O.

1. Give a short sketch of the history of violin playing in Italy, with the names of some of the most prominent performers in this school. What tendencies are noticeable in the artistic aims of the school of Italian violinists?
2. Write a short account of the life of Haydn, and refer especially to his connection with the development of instrumental music.
3. What is Gluck's position in the history of Opera? What were his theories; and did they exert any influence upon the future of this branch of the art?
4. Give the dates, and name some of the piano compositions of Chopin, Schumann and Liszt. What are the characteristic features, respectively, of the piano works of these masters?
5. Give the names of some of the most celebrated song writers since Schubert. What features are characteristic of the best types of modern songs?
6. Name the composers of the following works: "Otello", "La Vestale", "L'Enfance du Christ", "The Spectre's Bride", "New World Symphony", "Casse Noisette" Suite, "Ein Heldenleben"; also, name a work by each of the following composers: Grieg, Saint-Saëns, Puccini, MacDowell, Elgar, Mackenzie, Brahms and Spohr. Give dates.

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ANNUAL EXAMINATIONS, 1915.

HISTORY AND FORM.

Examiner—ALBERT HAM.

1. Give a short account of the early employment and development of Recitative.
2. Comment on "Phrygian Mode", "Suite", "Overture", "Chest of Viols", "Madrigal", "Hexachordal System", "Recitativo Secco" and "Recitativo Stromentato".
3. In what respect does the instrumentation of Schubert's unfinished symphony show an advance on other similar works existing at the time it was composed (1822)?
4. What is "Programme" music? Did the following composers write "Programme" music?—Beethoven, Weber, Berlioz, Sullivan, Chopin and Strauss. Explain.
5. Name one work by Tschaikowsky, Smetana, Debussy, Cæsar, Frank and Elgar.
6. State some points of resemblance and difference between the construction of a Fugue and the older Rondo Form.
7. Name some symphonic works in which deviation from the usual form of the last movement has been made.
8. Had the "Miracle Play" any influence on the progress of music?

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ANNUAL EXAMINATIONS, 1915.

THIRD YEAR.

ORCHESTRATION.

Examiner—ALBERT HAM, Mus. Doc., F.R.C.O.

1. Score the following for full Orchestra including four horns, two natural and two valve, two trumpets, three trombones, and the usual strings and wood wind.

Moderato maestoso $\text{♩} = 86$

The score consists of two systems of music. The top system is for the upper brass, including two natural horns, two valve horns, two trumpets, and three trombones. The bottom system is for the lower brass, including a bassoon and a tuba. The music is in common time, with a key signature of one flat. The tempo is marked as *Moderato maestoso* with a quarter note equal to 86. Dynamic markings include *f* and *p*.

2. Point out the advantages of the Natural and Valve Horns respectively.

The image displays four staves of musical notation, likely from a piano score. The notation is in 2/4 time and B-flat major. The first staff begins with a dynamic *p* and includes a melodic line with eighth and sixteenth notes. The second staff shows a harmonic progression with chords. The third staff features a dynamic *cresc* (crescendo) instruction. The fourth staff concludes with a dynamic *dim.* (diminuendo) instruction. The music is presented in a vertical stack of four staves, each with a treble and bass clef.



3. Write the Chord of B for Wood Wind, including the Bass Clarinet and Cor Anglais.

4. Give the tunings which are employed for the three-string and four-string double bass.

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FINAL YEAR.

HARMONY.

Examiner—H. A. WHEELDON, Mus.Bac. (Cantab.)

1. Harmonize the following figured bass in five parts:

Figured Bass Analysis:

- Staff 1 (G major): Notes with figures: #, 6, 6, 5, 6, —, 6, 7, 9, 8, 7, 8, 4, 3.
- Staff 2 (A major): Notes with figures: 9, 6, 5, 6, 9, 8, 7, 6, 5, 7, 7, 6, 4, #.
- Staff 3 (G major): Notes with figures: 6, #, 6, 6, 7, 7, —, 6, 5, #, —.

2. Write in a continuous style three harmonizations of the following Ground Bass in four parts. Introduce in the upper parts, where you think desirable, passing notes, rests, suspensions, points of imitation and modulations.

3 Add a second treble part, and a suitable independent pianoforte accompaniment to the following melody. Maintain some figure throughout the accompaniment.

4. Write a hymn tune in the key of E flat major, introducing modulations to the keys of B flat major, G minor, F minor, and C minor, in any order. Make use of the chords of the Augmented sixth, Neapolitan sixth, and minor ninth.

5. Explain and resolve the following chords in the key of E major.

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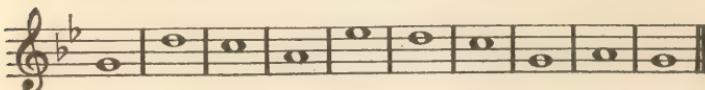
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THIRD YEAR.

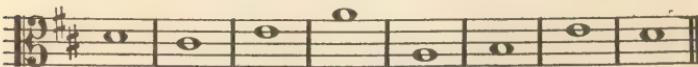
COUNTERPOINT.

Examiner—W. E. FAIRCLOUGH, F.R.C.O.

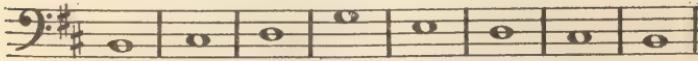
1. To the following Canto Fermo add a Tenor in the second species:



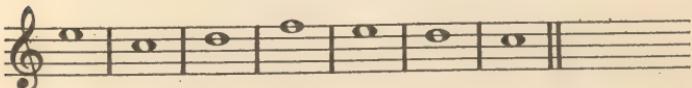
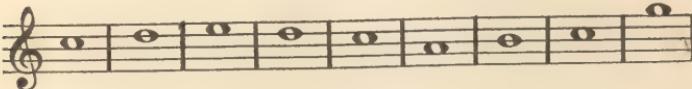
2. To the following Canto Fermo add a Treble in the third species and a Bass in the fourth species:



3. Add Treble, Alto and Tenor parts above the following Bass, all in the fifth species:



4. Add four parts below the following, all in the first species:



5. To the following Subject, add a Treble and a Bass, both in free counterpoint. Introduce points of imitation if possible.

A musical score for 'The Star-Spangled Banner' on a treble clef staff. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The melody begins with a half note, followed by a quarter note, a half note, a half note, a quarter note, a half note, and a half note. The notes are separated by vertical stems and horizontal bar lines.

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ANNUAL EXAMINATIONS, 1915.

THIRD YEAR.

DOUBLE COUNTERPOINT, CANON
AND FUGUE.*Examiner*—HEALEY WILLAN, F.R.C.O.

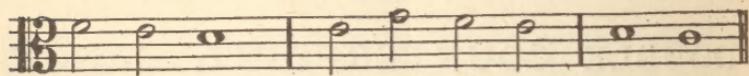
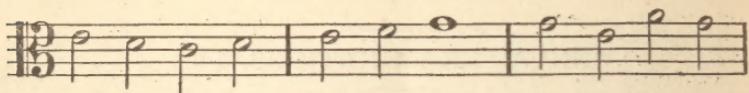
1. Write a four part fugue on the following subject.
The counter subject must be in double counterpoint.



2. Continue the following Canon for about 10 measures.



3. Write a counterpoint, invertible at the 10th, above the following subject:



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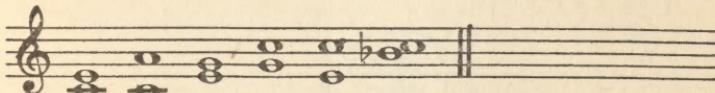
ANNUAL EXAMINATIONS, 1915.

THIRD YEAR.

ACOUSTICS.

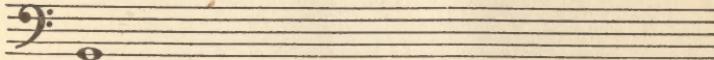
Examiner—HEALEY WILLAN, F.R.C.O.

1. What are the combination (or resultant) tones of the following intervals:



2. If the A string of a violin be tuned to 440 vibrations, give the number of vibrations necessary to produce (a) a minor 3rd, (b) a minor 6th, (c) a major 6th.

3. Write out the harmonic series up to the 12th harmonic commencing with the note



How would you exemplify your answer on the pianoforte?

4. Can you give an explanation of the "Tierce de Picardie" from a scientific standpoint, and can you also explain the number of "bare fifths" so frequently found in the works of writers of the Palestrina period.

5. What is meant by the "vibration ratio" of an interval? What is the vibration ratio of (a) a fifth, (b) a minor 6th, (c) a major 3rd?

6. Comment upon the difference in tone of the Oboe and Clarinet.

7. How would you explain the well known difficulty in determining the pitch of an ordinary church bell?
8. Explain the rise in pitch of a flue pipe with the rise in temperature. How would a similar rise in temperature affect a reed?